

SQUARE DANCING

NOVEMBER, 1973

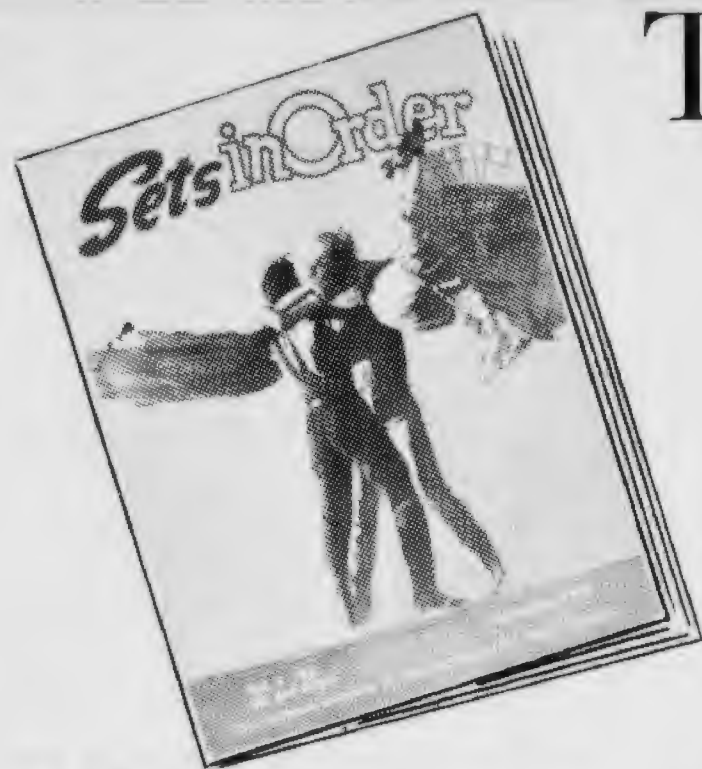
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Silver Anniversary ISSUE

25
YEARS
SERVICE
TO
SQUARE
DANCING

official magazine The *Sins in Order* AMERICAN SQUARE DANCE SOCIETY



Baby Sets in Order
Born November '48

Twenty Five Big Ones

for SQUARE DANCING

THIS MONTH, rather than jumping right into Style Labs, Walkthrus and Workshops, we'd like to reminisce a bit. You see, a Silver Anniversary just doesn't happen every day and we'd like to celebrate. First of all we want to plead a case of growing nostalgia. As we look back over 300 past issues of Sets in Order (SQUARE DANCING magazine) and think of 300 deadlines, 300 covers, 300 different Grundeen cartoons, our thoughts also go to the faces, voices and names of hundreds of dancers, callers and teachers who have helped to fill these pages and lend us inspiration.

For us, the square dance activity has become so molded into our lives that there hardly seems a time when we weren't calling, or dancing, or researching an article, attending a convention, corresponding with or visiting with square dancers in one part of the world or another.

Our experiences go back to college years before World War II, when we took part in our first dances high up in Tonto National Forest in Arizona and at university student conferences at a place called Asilomar in California. Our first calling was encouraged by a wonderful person named Carolyn Mitchell and our early calling experiences covered the period of the War—we'll never forget that "square" of U.S. Marines on the deck of the APA 177 bound for Iwo Jima. Circumstances immediately following the War allowed us to travel as public relations' director for a soft drink company to many parts of North America, where off-duty hours became filled with dance experiences.

Just about then we met "Pappy." Dr. Lloyd Shaw was touring the land, shepherding his inspiring Cheyenne Mountain (high school) Dancers from one coast to the other and we, along with others, were attracted by the magic of his personality. Two summers

with him in Colorado, plus more trips across the country, helped to kindle the idea for a universal means of communication, a "voice" that as a service could tell enthusiastic dancers, in any given area, just what was being danced, what was happening in clubs and what folks were wearing, thinking and doing. And so, in November, 1948, timed to coincide with a visit by "Pappy" and his dancers to our California city, the first issue of Sets in Order was born.

How very much has happened to square dancing in twenty-five years! As just one evidence, take an early call and compare it with what you're dancing today. Here's a sample taken from one of the first issues: *"First and third go out to the right and chase the rabbit, chase the squirrel, chase that pretty girl 'round the world. Now chase the possum, chase the 'coon, chase that big boy 'round the moon."* Compare it with this call some twenty-five years later: *"One and three sashay thru, wheel and deal and then star thru. Pass thru, swing thru, boys trade, turn and left thru, . . ."* Not one of the terms in this recent call was even dreamed of in 1948. But then, who today is an expert at chasing rabbits, squirrels, possums or 'coons?

And the costumes. Pictures in the early issues show floor-length dresses that took four hours to iron, while today the polyesters and drip-drys can be folded in a suitcase then simply shaken out and worn, wrinkle-free.

Just how old is twenty-five years? Here's one very graphic way of finding out. Back in November, 1948, Otto and Echo Grunthal of Lewiston, Idaho, had a baby daughter they named Patti. Over the years Patti has grown into a lovely young lady—married and with a five-year-old daughter of her own.

25 Years Later
SQUARE DANCING Today



Baby Patti
Born November '48



25 Years Later
Patti and Jennifer

Like Patti, the 36-page November, 1948, *Sets in Order* has grown up too. It has become the 96 page **SQUARE DANCING**, official monthly publication of The American Square Dance Society. And children? There are many. More than two dozen books, including two Caller/Teacher Basic Manuals, several round dance texts, a number of Yearbooks and nine handbooks covering a variety of subjects. Add to that the series of teaching records, the premium records and more than 100 square and round dance recordings produced over the years and you can see that we do have quite a family!



Much of what we at The American Square Dance Society feel about the activity has been expressed many times in the pages of this magazine. We can think of no better way to "celebrate" than to go back and select a few random thoughts from our first six years. We've indicated the issue of the magazine in each instance. When quoting

directly we have mentioned the name of the person speaking. In all other instances the quotes are those of the staff. A □ indicates the end of one quote and the beginning of a different reprint. The use of dots . . . simply lets you know that a portion of the quote has been cut at this point. So come with us as we turn back the pages to November, 1948, and start with some quotes by the man responsible for the re-birth of this activity.

□ □ □

(Nov. 1948 — Dr. Lloyd Shaw) "Here is the dance of true democracy. Joyously, laughing and shouting, we can weave lovely patterns together. We can refresh ourselves together. If we can play together, we can work together. This old dancing is packed with hidden treasures of value." □ The thought has arisen many times, "Will square dancing become another fad similar to miniature golf, to prosper for a while, then suddenly become obsolete?" The answer is up to all of us. Will we be able to take care of those who decide to join our ranks? Will proper facilities be provided to hold more and larger dances? Will new callers and teachers be developed to help instruct the newcomers and keep the old-timers dancing? Answer these questions and you have the key to our future.

(Feb. 1949) The longer you call the more unusual and invigorating becomes this challenging game of leading square dances . . .

SQUARE DANCING

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SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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"Duck in the hole with the old barrel roll . . ." The dance (left) was a favorite back in 1949.

You begin to call to the floor and you think of the entire group as *one idea* following your pattern . . . You begin to gauge the average speed and call to that level. You begin thinking in terms of enjoyable patterns and not pleasing just one or two individuals. □ (Apr. 1949) The ideal square dance frock for the feminine participant is designed for easy action as well as for general effectiveness from the spectator standpoint. □ (Aug. 1949 — Mrs. C.M.J.) There aren't many things I dislike touching . . . but since being bitten by the square dance bug . . . I have added one item to my list of feelings that I can only describe as Ug-h-h! I am referring to dancing with a man in short sleeves along toward the end of one of these warm summer evenings.

About the Caller

(June 1949) Aside from the job of calling itself . . . a caller must be a first class teacher, diplomat, business manager, social chairman and philosopher. □ (Sept. 1949) Southern California Callers agreed upon this Caller's Code on June 2, 1949: A *caller should* (1) Aim primarily to give his group enjoyment; (2) Promote good fellowship; (3) Discourage cliques; (4) Help beginners; (5) See that proper decorum is observed at a dance; (6) Maintain a professional attitude toward other callers; (7) Cooperate with the other callers in exchanging calls; (8) Adhere to uniform nomenclature; (9) Maintain a good reputation for personal integrity; (10) Keep scheduled engagements . . . If a caller wishes to alter the figures, it is suggested that he employ a different word, or an appropriate modifier if this word is involved. There is no desire to limit the caller's own originality, but if he uses words commonly used by other callers,

let him also employ them in the sense that they are used by the majority.

(Feb. 1950) The popular square dance is the way it's being danced by our dancers of today. It's taking the exciting elements of all of the types of dances and adding variety and challenge. It is slowly bringing all sections of the country into a uniform style that everyone can learn and enjoy. The styles and customs of each region will ever remain a cherished, honored portion of that community's heritage, but the best, most exciting, and most colorful that each area has to offer will be "tossed in the pot" and out will slowly come the "great American dance." Watch and see!

(Feb. 1950) What is an advanced square dancer? It's hard to say just what is a proper definition . . . The advanced square dancer . . . is the person who can react immediately to any unusual change which may be called, as long as the call itself is self-explanatory and clear in the minds of the dancers. □ (May 1950) Square dancers just don't like contests . . . It isn't a lack of a feeling of sportsmanship on the part of a square dancer, but rather, it's being a participant, not an onlooker, with everyone working as a unit . . . For every winner in a contest there must be losers. In real square dancing everyone benefits.

For Our Youth

(Sept. 1950) "It's more than just a recreation," said one teacher. "It's teaching the young folks some of the things we have tried to teach them for years with old methods. Coordination, cooperation, excitement, direction, rhythm, powers of attention and direction-taking, the enjoyment of one's neighbors. All of these come out of the square dancing activity (in schools)."

(Oct. 1950) The term *associate* was first used among Congregationalists for a society of the clergy consisting of a number of pastors or neighboring churches united for the purpose of promoting the interest of religion and the harmony of the churches. It was a cooperative organization, formed for the advancement of a common cause. Applied to square dancing, the term *association* should have the same meaning. The association should have as its purpose the promotion of the interest of square dancing and the harmony of the clubs, their leaders and callers. If it accomplishes this, it is certainly needed and worthwhile.

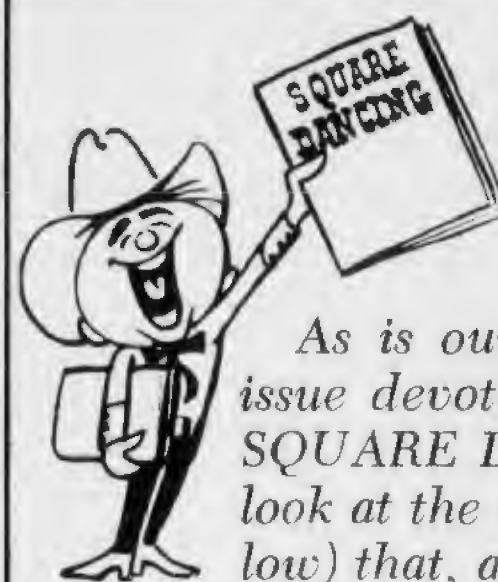
Round Dancing

(Oct. 1950) Another storm of new-dancitis seems to be sweeping into the American folk-dance field. This time it's in the form of new couple or round dances. An advanced round dancer who might have left the country a year ago for a twelve-month's visit to Europe would, upon his return to this country, stare in amazement at the galaxy of new patterns . . . The great concern in all this is not only that the dancers are trying to keep up with every new figure that comes out, forgetting a lot of the "old timers," but they are overlooking the basic simplicity and fundamentals that went into teaching the "older" dances. □ (Nov. 1950) Going hand in hand with the square dances of the day, the rounds lend a flavor or frosting to the evening's enjoyment. No longer "tossed in" as just a breathing spot between the squares, the rounds have definitely attained a position of their own.



Dr. Lloyd
"Pappy"
Shaw

(Jan. 1951 — Dr. Lloyd Shaw) "I sort of chuckle at the thousands of new recruits that are just learning to dance. Like the newcomers to a brand new mining camp, they feel that they have to shoot up the town and paint it thoroly red. In their first excitement at the discovery of our new way of life, they are



This Month's LINEUP

As is our custom, this birthday issue devotes the first 15 pages of SQUARE DANCING to an overall look at the activity. You'll note (below) that, as usual, our regular features are also included.

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dancing eight nights a week. They are a little insane about going faster and faster and seeing with how many twirls and new folderols they can burden each new figure . . . But don't worry about them. That is the healthy mark of an amateur, of an eager beginner. It soon wears off, thank goodness. We know that it can't go on like that forever. As we steady down to our dancing with perhaps a night or two a week we become much better dancers and we find a saner and much deeper joy in our dancing . . . Don't worry about the dance. The axe-ripe woods are waiting, in entirely virgin territory, as yet untouched. We have hardly scratched the surface of our claim."

One-Night-Stands

(Jan. 1951) Each year thousands of individuals thruout the country come in contact with their first square dancing experience. One of the most common methods of becoming exposed, perhaps, is the large . . . church social

or club get-acquainted night. Just as thousands have become interested in square dancing through this first association, so also other thousands may have tried it just once, and because it wasn't presented correctly, are dead against any of "that foolishness." Taking advantage of a gold mine of this type, with the realization that proper handling of a group, giving them new fun and possibly a new challenge, may sell a great many of them on looking forward, trying again and experimenting, and finding for themselves how much fun square dancing really is.

(July 1951 — Ed Gilmore) To present a convincing argument in favor of square dancing, it is not enough to establish it as a traditional American folk activity. It is not enough to say that it is fun, relaxing, wholesome, healthful . . . Men must be sold on the values of dancing



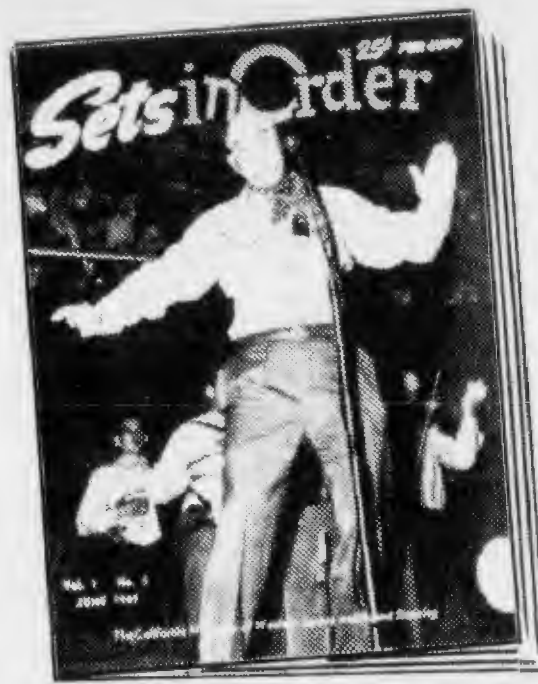
Ed
Gilmore



"Doc"
Alumbaugh

itself . . . If our square dancing offered nothing more than physical exercise set to music, the values of participation would be limited. Actually the physical act of square dancing, like the folk dances of all nations, is the body within which the spirit lives, and that spirit is expressive of the beliefs, the customs, the traditions of the people who founded it." □ (Aug. 1951) I am more convinced than ever that square dancers are the same everywhere — the most terrific people in the world. Just go visit a dance out of town. Look at the face of a square dancer you have never seen before. You have the feeling you have always known him. I guess it is because there is just no such thing as a stranger in this hobby of ours.

(Jan. 1952) Organization, where it is functional, yet not bulky, has proved tremendously important in the local square dancing picture. This is probably as far as it ever should go. The willingness of individuals to spend a little extra time in the thinking stages, in the planning and running of the club or local state associations pays back untold dividends in successful activity. □ (Mar. 1952) . . . Surely it is our right as citizens to stand for principles



and to back the candidates and ideals which we endorse, and it is also right that we keep square dancing filled with the fun and comfortable dancing which we all need. So let's keep politics out of square dancing. □ (Mar. 1952) Common courtesies existent in the square dance clubs often form the difference between the success or failure of that club, just as the small courtesies mark an individual as a "good guy to know" — "a real gentleman." These courtesies should be . . . the rule rather than the exception.

(June 1952) Designed to fill a long-existing need in schools and colleges, among recreation groups, in lodges and fraternal organizations, a new 16 mm color and sound movie entitled, "Square Dancing," has been completed this month. Presented to entertain as well as to instruct, the film is an orientation, "get acquainted" documentary.

(Jan. 1953) Herb Greggerson once said to a class of dancers, "We do not grow too old to dance. We grow too old because we do not dance." □ (Jan. 1953 — Dr. Lloyd Shaw) "Proof from the Old Testament that there were 120,000 Square Dancers in Ancient Ninevah: 'And should I not spare Ninevah, that great city, wherein there are more than six score thousand persons that cannot discern between their right hand and their left hand.' (Jonah 4:11)" □ (July 1953 — Doc Alumbaugh) "In square dancing poise means three things. (1) The knack of always being in correct position at the start of, during the execution of, and at the end of a figure; (2) the maintenance of the dancer's balance and equilibrium and (3) coolness and confidence."

(Sept. 1953) There seems to be no slowing down when it comes to releases by the specialists of square and round dance recordings . . . Indeed square dance recordings are keeping pace with the activity. □ (Oct. 1953) You

realize that the music is well phrased, that the first beat of each phrase is well accented . . . The contras, like the squares, are truly enjoying a resurgence of interest across the country.

(Oct. 1953) It's fortunate there are so many different styles and types of callers. Each different variety helps to make complete the square dance picture. I guess we've all heard compliments paid different callers but one stands out . . . "I can't be sure just what it was about him, but we all had the feeling that as he called for us, he really loved the dancers." □ (Nov. 1953) Saying "thank you" does not take much time . . . When you enjoy something, why keep it to yourself? A word of praise can go a long way. □ (Nov. 1953) No matter where you go across the country . . . there is no more stirring sight than to look down upon a floor turbulent with coordinated rhythm, colors in a kaleidoscope changing from one combination to another, with the brilliant hues of the ladies' dresses — the men's shirts . . . One of the biggest joys of the whole square dance movement has been the chance for the ladies to get back into really feminine attire . . . The men, too, can let loose a little into marvels of shirts and trousers fashioned from rich materials.

(Dec. 1953 — Paul Truelson) "Did you ever stop to think that the really important part of dancing is the music that sets the rhythm to accompany the figures we go through? And you can't have music without harmony! For that reason, you can't really have square dancing unless it's a pleasant, smooth and harmonious experience. That could be the definition of true square dancing." □ (Dec. 1953 — Bill Mooney) "Don't try to go it alone . . . It is an injustice to a dancer to teach an unorthodox method of dancing."

The Square Dance Club

(Mar. 1954) I can't help feeling that folks are realizing more and more the importance and real values of square dancing at the club level. The square dance club is far more than just a place where folks meet to dance three hours every two weeks. Some mighty wonderful friendships, added interests in life and previously undiscovered abilities come to many who join the fun of really "belonging" to a square dance club.

(Apr. 1954) The National Square Dance Convention will combine much of the best of a great many regional festivals . . . Its pur-

pose is to help perpetuate square dancing for years to come. (May 1954) Have you ever been to a square dance summer camp? Have you ever spent a solid week working, dancing, living, learning and sharing with one group of square dancers from all parts of the country? . . . Thousands of people just like you have grown closer to their hobby just because of a few days spent at one of the wonderful camps sponsored by square dance groups in various parts of the nation. □ (May 1954) It used t' be — not too long ago — that anyone who charged money for callin' a square dance, anyone who wrote a book, made a record, or sewed a square dance shirt or skirt for the purposes of reselling it would be looked down on by others as kinda corruptin' the good, clean, healthy atmosphere of the whole square dance activity. Then — over a period of time — folks began to realize that, like in lots of other activities deserving long life, there were "tools of the trade" and certain specialties that were needed to make the hobby progress and be available to more and more people. □ (Dec. 1954) As far as I'm concerned, dressing up is still a large part of the fun of Square Dancing and I'm keeping my fingers crossed that costumes will never become unimportant.



Of course, this is just a sampling. Many of the "Voices" are no longer with us, but the philosophy that has been expressed over the years is still "alive" today. Much of the advice is just as timely today as we move toward 1974 as it was in 1954 or 1948.

Our thanks to Becky for the research on this. It's quite a chore to go through 25 volumes and pick out just a few choice pieces. We've held out some other "gems" covering the years from 1955 to the present and may use them in coming issues — Editor.



shots" at callers, round dancers, new dancers, ladies' fashions — you name it, Frank has undoubtedly covered it at one time or another.

Frank and Ethel started dancing with us back in 1947 in our classes at Beverly Hills High School. We still remember watching as Frank hurried over to the sidelines after a tip to pick up his sketch pad to record some event that seemed to him unusually titilating. When we started the magazine many of these funny moments became the subjects for a back-pager.

Because it's our anniversary issue, we thought that you might enjoy going back 25 years with us to view the funny long dresses and the fringed shirts and laugh with us at some of Grundeen's "best." We hope that we've included at least one of your favorites.

GRUNDEEN'S WORLD of SQUARE DANCING

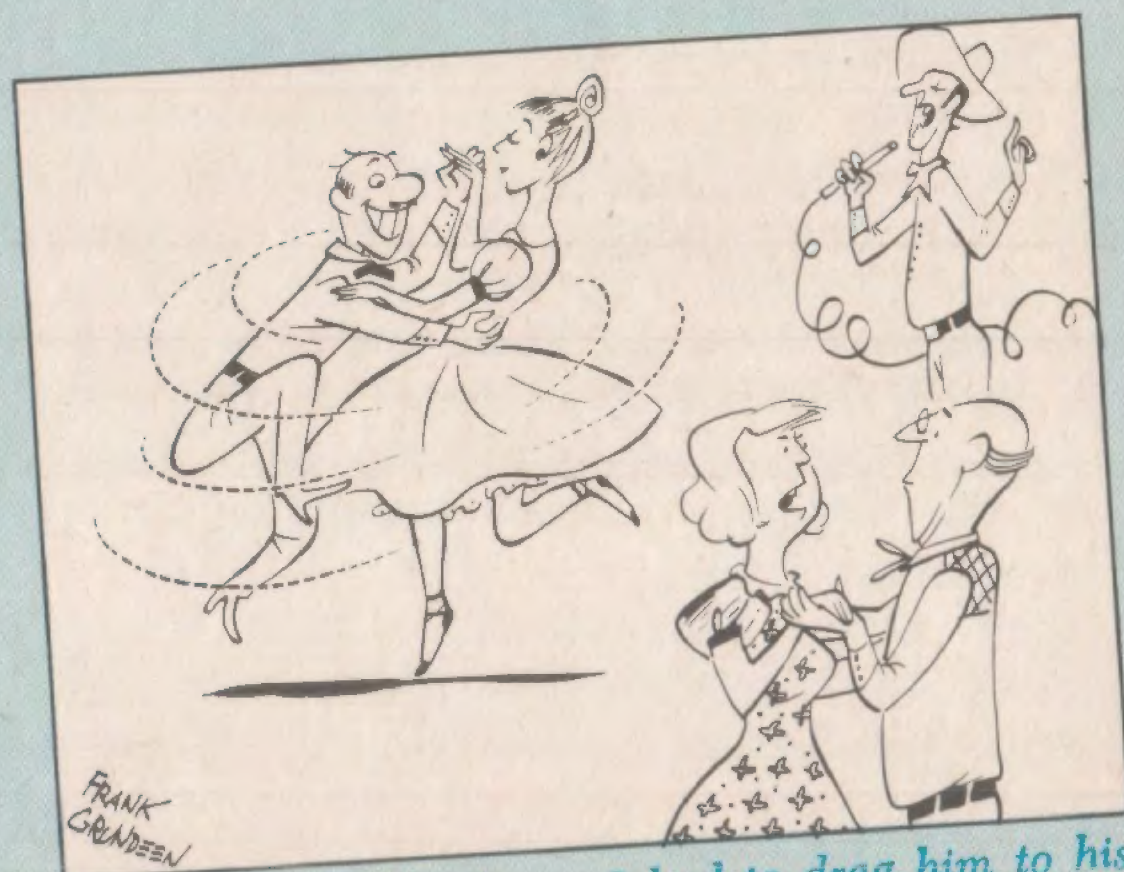


THE LONE SQUARE DANCER (portrayed in the cartoon above), hoping for seven others to join his "square," became the most imitated square dancer of the "fad" years of the activity. You could scarcely attend a dance in the late 1940s without some comic moving out into the center of the floor, seven fingers raised, hoping to attract others who would join him.

Seeing the human and humorous side of the activity since the first issue of Sets in Order (SQUARE DANCING) in November, 1948, has been the assignment of Frank Grundeen, artist, family man, square dancer. This month marks the 300th Grundeen cartoon to grace the back cover of this publication, and over the years Frank has taken his share of "pot



"We would like an application—all he needed was a little persuasion."

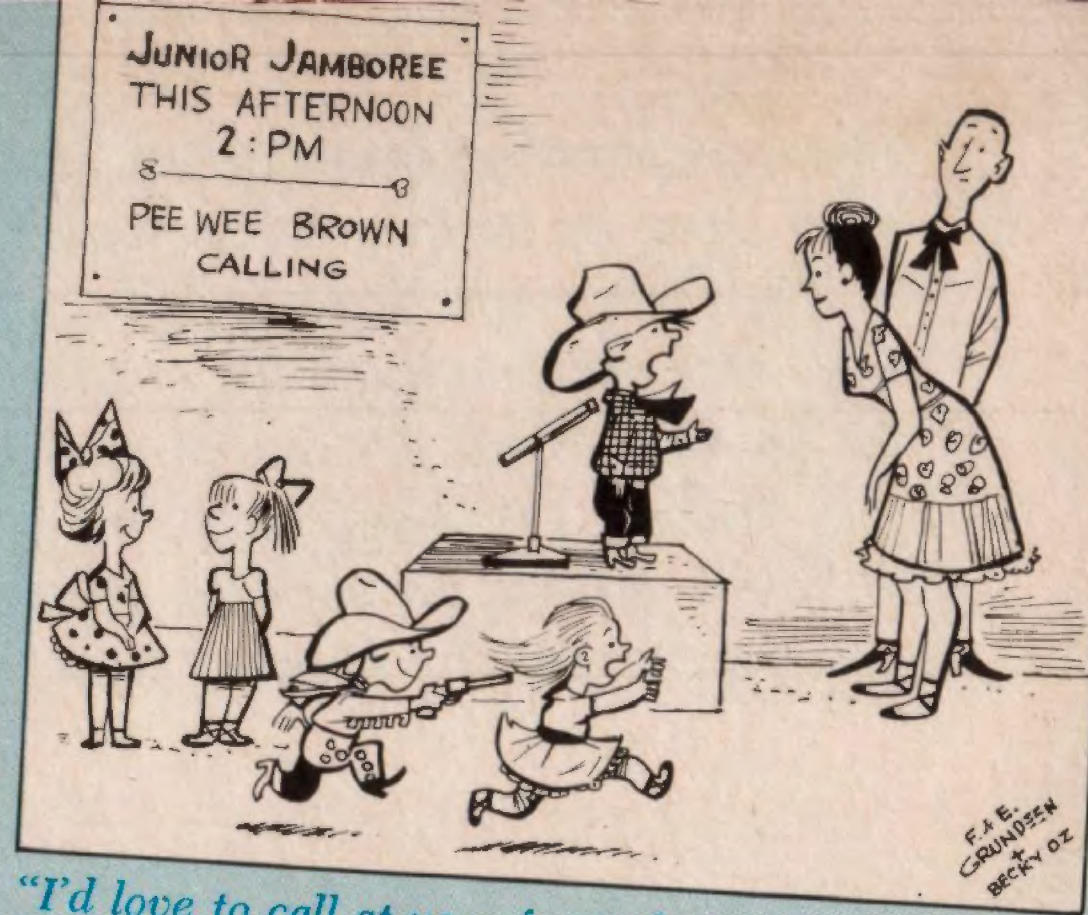


"That's my husband . . . I had to drag him to his first square dance."



"He had to do something—the problem of getting baby sitters was becoming acute."

The whole spectrum, from class to baby sitters, comes into Grunden's eagle eye.



"I'd love to call at your festival, but I have to be in bed by eight o'clock."

The youthful dancer gets his share, while round dancing is always a prime target for the Grunden wit.

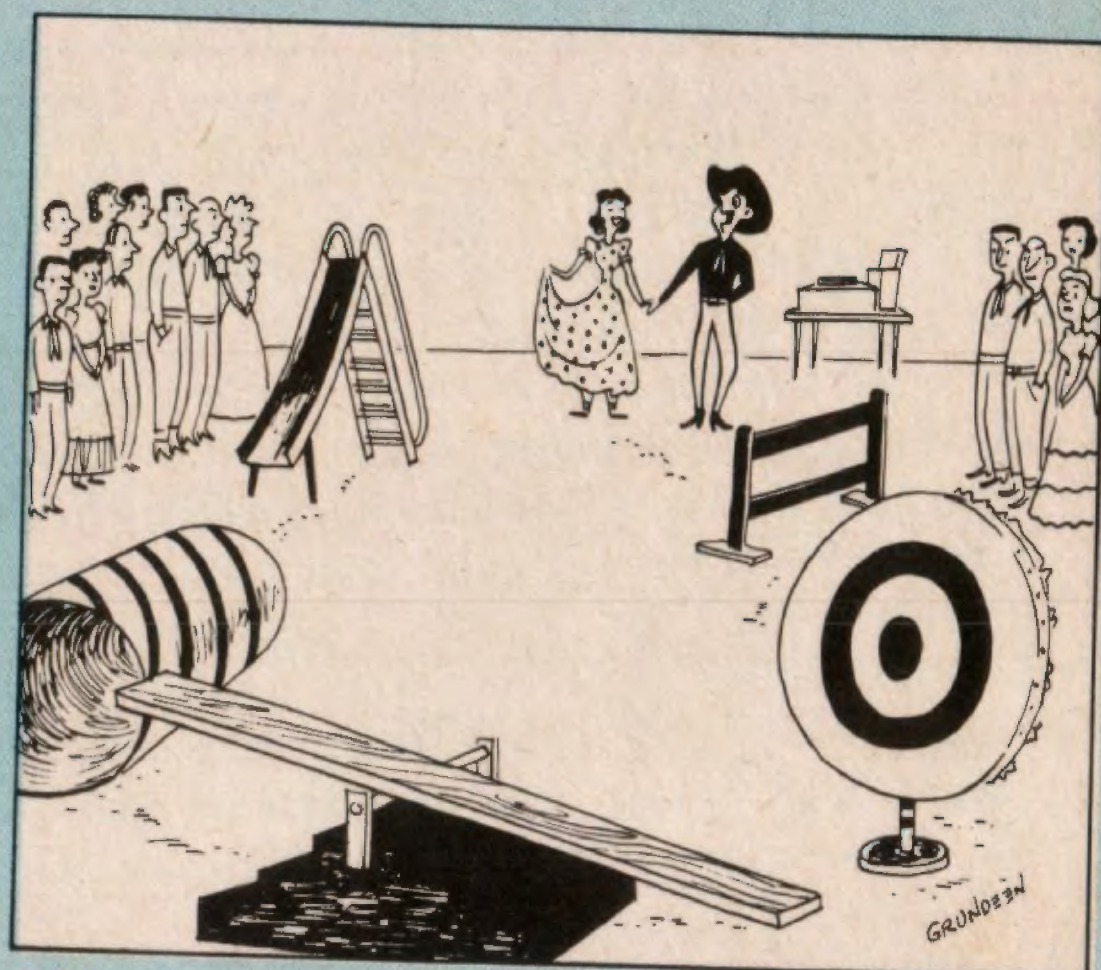


"How's the lemonade tonight . . . ?"

These two say a great deal regarding Frank's views on ladies' costumes and refreshments.



"... Side, behind, Side in front . . ."



"This new round of ours has one or two tricky spots."

Each month Frank Grunden continues to appear as an important part of the magazine.

Of course, looking back is fun. But moving ahead is important too! Today, just as at any time in the past, there is work to be done and The American Square Dance Society, after an eight-month study, has determined its course of direction for the coming year. First is the need for some sort of universal system of classification. We'll outline our suggested program in the following report. After that we'll report on several other projects which will share the spotlight during the coming year.

A Point of Reference and a Means of Identification



AN ACTIVITY directed toward the public must have a foundation, a basis of understanding, or a *point of reference*, to which everyone may concur and say, "These are the ground rules. We must understand this before we can move ahead." This is true with golf, with bowling, and with virtually any recreational activity. It doesn't matter how much further a person may want to travel beyond this point, but at least it is understood that he has acquainted himself with the minimum requirements. So it is with square dancing.

Several years ago, when new movements began pouring into the activity at an alarming rate, more than 200 leaders took part in a project to establish a firm list of movements which they recommended as "The Basics" to be taught to all dancers. This Basic program reflected the dancing preferences from *all* parts of the square dancing world, and while not the exact list of any one area, it was an intelligent, workable composite. This initial program included the "grass roots" language of the activity (circle left and right, forward and back, swing, promenade, etc.) as well as the "bread and butter" movements that make up the foundation of contemporary square dancing.

As a means for deciding what was or was

not a basic, the following definition was utilized: "A *basic* is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with other existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage."

To augment this Basic Fifty, a further study was carried out by an exceptionally competent team to develop an additional list of twenty-five movements that would result in a seventy-five Extended Basics list. The initial list of fifty can be taught in ten weekly three-hour lessons. The additional twenty weeks required to teach Basics fifty-one through seventy-five brings the uniform class time for the new dancer to graduate up to approximately nine months.

While a suggested *order of presenting* these movements was offered, it was understood that callers would be using them with occasional switches of sequence that best fit their own method of presentation. With these two lists being recognized by an increasing number of callers, the result is a uniform *Point of*

Reference—a program that will allow dancers who have had their basic ten or thirty weeks of lessons to dance, with confidence, in a comparable group anywhere in the world.

The temptation to change these lists may be great—to add new movements that are popular and to replace others that may not be in the spotlight at the moment. To offset this urge an additional program has been suggested for those who wish to dance more frequently. From the hundreds of experimental movements coming out each year, a method of evaluation, possibly some sort of *Clearing House*, should be established that would keep current a changing list of twenty-five popular and tested movements. This additional list, while remaining at twenty-five, would “add” and “drop” experimental movements. As noted, this extra program would be available for those callers with groups wishing to go further than the permanent Basic and Extended Basics Programs.

Carrying out the suggested Basic and Extended Basics plan would result in a firm foundation at the base of this activity with the fifty Basics as the *first plateau* and the Extended Basic twenty-five as a *second plateau*.

Dancers forced out of the activity for a time could come back a year later or even five years later to a Basic Fifty Club or an Extended Basics Club (1-75) and find that the language of square dancing had not changed. To be sure, there would be new dances, new singing calls, new patterns within the framework of each program. But the language—the basics—would not have changed. *All would remain familiar*. School programs, only now planning their square dance courses to parallel the dancing being done in the community, could purchase records and texts and send their teachers to training seminars, secure in the knowledge that the program being taught to the eighth graders that year would not have to be altered every ten months—a changing program could nullify the great strides presently being taken in this direction.

What about Basics on the 1-50 and 51-75 lists that are not being done at the moment? Rather than giving in to the temptation of removing them from the Basic or Extended plateaus, why not just allow them to remain fallow for a bit? There are hundreds of avail-

An Endorsement

CALLERLAB, an International group of caller-leaders formed several years ago, passed these two resolutions of endorsement in February, 1972:



CALLERLAB '72 endorses and recommends the Caller/Teacher Manual for the Basic Program of American Square Dancing (published by The Sets in Order American Square Dance Society) as an accurate description of the terms which form the foundation of American Square Dancing.



CALLERLAB '72 endorses and recommends the Caller/Teacher Manual for the Extended Basics Program of American Square Dancing (published by The Sets in Order American Square Dance Society) as an accurate description of terms commonly used in contemporary square dance programs.

able dances, singing and patter calls making use of ALL 75 Basics that can be used in the classes. Remember, to a new dancer in beginner class every movement being presented to him for the first time is, in essence, a new movement. In this case the caller will know that every basic he is teaching his dancers will be a permanent contribution to that person's dance repertoire and that the instruction time will have been well directed.

Remember, too, that the learning stage is spent primarily in developing the *automatic reactions* of the new dancer. Once he has learned how to react automatically, he will be ready to quickly adapt to any additional movements taught to him in the future. This program will not eliminate the possible use of new material. It will simply hold it “in reserve” until the foundation material has been mastered during the learning period.

An Advantage: Universal Identification

With the 75 Basics List established, a number of very present possibilities can go into operation. Some of these are already taking place. Others can go into effect during the

first of the coming year. These programs are dependent upon the permanent established list of the 75 Basics.

Record Identification: A program has been presented to all square dance recording companies inviting them to start using a readily recognizable KEY on each of their new singing call releases. If the movements contained within the framework of the new call are checked against the complete list of Basics and it is determined that *Spin Chain Thru* (Basic 72) is the highest on the list, then the number 72 is boldly displayed in a uniform spot on the label. In this way, a caller who wishes to present the Spin Chain Thru to his class or to utilize it in a workshop will know that this record not only includes it, but that none of the other basics on the record go beyond this point. A (44) on the label would tell the dancer or the caller that the most difficult basic contained in that particular call is Alamo Style (44).

This, of course, would cover the Basic Programs. If the recording company wished, it could carry the idea further. A record using one of the current additional twenty-five could display (PLUS 25-'75), the '75 being the tip-off as to the year the movement was featured. (EXP '75) would indicate an experimental program beyond the current PLUS 25 list. Here's how a label featuring Spin the Top (60) as the highest number basic might appear:



Dance Write-up Identification: In the Workshop Section of this publication starting with the January, 1974 issue, all dances containing Basics within the two Basic Plateaus (1-75) will have a Basic Identification number on the title line to appear something like this: **NOBODY'S BUDDY (57)**. The number 57 will indicate that Circulate (57) is highest on the list of Basics of the movements contained in that particular call. Other publications and callers' note services are encouraged to use this type of identification which will aid greatly in the selection of material a caller wishes to include in his programming.

Club Listing Identification: Rather than identifying a club as being High Level, Low Level, Fun Level, Challenge, Club Level, etc., which on a universal basis really tells the dancer very little, it is suggested that clubs restricting their dances to Fifty Basics or to the full Seventy-Five consider something like this in their directory advertising: **Do Si Do Club (50)**, or **The Left Allemanders (75)**. A Challenge group might list in this manner: **Gingham Swingers (EXP)**. Those going beyond the Extended Basics to include the current list of twenty-five experimental movements might try: **Caper Cutters (75 PLUS 25)**, while a club working its way up the Basics list, or a class in its twentieth night might advertise as: **Square 8's (63)**. Sound complicated? Not at all, thanks to a common language brought about by this universal method of labeling.

Convention Identification: Because the use of labels describing different levels of dancing differs so greatly around the country, we suggest that at festivals and conventions featuring different dance programs going on in different halls simultaneously, this same form of labeling be used. Usually in the main convention halls that attract the largest number of dancers, callers try to hold their calling to an average level. If this is the case, such a hall could be listed on the program and by a well-posted sign at the door as (75), indicating that only Basics 1-75 are being used. Because an increasing number of six-month dancers are showing up at these big events, a hall listed as (50) could turn out to be a very popular spot, while a (75 PLUS 25) or an (EXP) would attract qualified enthusiasts to the place where they might be best qualified to participate.

Undoubtedly there are many other potentials for an identification system of this type. Its main purpose is to be of service to the dancer and an aid to the caller, record manufacturer and convention planner. No program can hope to be the 100% perfect solution for every square dancer everywhere. However, this is a workable program. More than 12,000 copies of the Caller/Teacher Manuals, some 200,000 copies of the two current Basic Movements Handbooks and thousands of copies of the Basic Check List—all utilizing this specific program—are in the hands of callers, teachers and dancers. The program is established. These suggestions are ready for use.

WHAT we dance

Needed: a method of evaluation a clearing house of new movements

THERE IS, IN MODERN square dancing, no topic more controversial than that of *new movements*. There are those who feel strongly that these "inventions" are the heart and soul of the activity and that without a steady flow of this material square dancing would simply cease to hold its fascination. At the other extreme are those dancers who have been through classes, learned a certain number of basics, and now simply want to dance, enjoying what they know and not being involved with a continuing learning program. Then there are those somewhere in the middle, and perhaps this is the largest group, who would like their square dancing fashioned primarily on the seventy-five basics *plus* an exposure to a limited number of new, tested, danceable movements.

How to Decide?

With this latter group in mind, there appears to be a need for some method of screening or deciding upon which of the more than 200 experimental movements created each year shall be the ones selected for use. Our study shows that perhaps one new movement each month might fill the bill. A total of twenty-five somehow "approved" movements would comprise the PLUS list, over and above the basic 75. In other words, each month possibly one new movement would be added to the PLUS list and one would be

dropped. Of course, if each area sets out to decide on a new movement to add to its own PLUS-25 list, it's possible that throughout the country there could be as many as thirty or fifty different selections every month. Apparently that is, in essence, what is happening today.

There needs to be some universal method of selection, some way to agree on what to add and what to subtract in order that the list be maintained at 25. First, of course, there must be some basis for judgment. Second, there must be some form of universally agreed upon clearing house to come up with the decisions. We have today four privately conducted caller note services that are in an excellent position to study this situation and suggest possible solutions. We have CALLER-LAB, a growing group of concerned callers, who will be meeting next Spring and who are ideally equipped to come up with a workable program—soon.

We would like to suggest that these individuals accept the challenge and come up with a plan that can be put into effect in the coming year. We invite individuals, callers groups and others who have thoughts concerning such a program to send them in to The American Square Dance Society for circulation to the members of CALLERLAB and to others working on the project.

What's in a Name? We've always called it Square Dancing

SINCE OUR FIRST issue we've referred to this activity as "Square Dancing." And what have we meant? We've always thought of it as an all-inclusive title—the name of a complete program involving *singing call squares*, *patter calls* and *quadrilles*, all done in square formation; *round dances* (both the not-too-involved current sequence rounds and the traditional free-style couple dances), *mixers* and *called circle dances*, the *contras* or line

dances and several other miscellaneous related forms. We've realized that people in one area may say "square dancing" and spend all evening doing their "squares" in large circle sets. Others do their square dancing in lines. *But, it's all square dancing.* Thank goodness no attempt has been made to call this the American Square, Round, Contra, Quadrille and Circle program—that would be a mouthful. Just call it *Square Dancing* and it says it all!

HOW we dance

Needed: a better understanding of Standardization

TODAY CALLERS AND DANCERS everywhere are coming face to face with the problem of an acceptable standard for executing some of the basic movements. Perhaps a prime target for friendly arguments is the handhold to be used in the Swing Thru family. Which is more frequently taught, most comfortably executed, a forearm turn or the "hands up" position? Our study shows that both are being used. What's the problem, as long as each area uses what it wants to use? That's the problem. Areas themselves seem to be divided.

Apparently, in some square dance communities, the "hands up" is popular in an Alamo Style where a balance forward and back is used. However, when this alternate facing circle is used only for swing thru types of movements, dancers almost automatically forget the "hands up" and go to forearm. The same thing is true with the four person swing thru. When swing thru starts with two facing couples who move forward and directly into the swing thru or spin chain thru or spin the top type of turning movement, the tendency is to go to forearms. If, however, used as originally presented from an established ocean wave formation with a balance forward and back, the "hands up" position seems to have the edge. (Those reporting say that it's virtually impos-

sible to comfortably execute a balance forward and back in alternate facing lines when the dancers are "locked" by forearm grips. The alternative is usually a "grunt" forward and a kick.)

Several Problems

Other "standard" basics suffering from non-standard treatment are the promenade (hands held in front, Varsouvianna position, skirt skaters position and loose escort position), the circle to a line, and one or two others. We also seem to be faced, as we always have been, with a number of individual or "fad" interpretations, patty cake clappings, unorthodox do sa dos and others. The decision of "Just how important is standardization and smooth dancing?" should be faced with an eye not just to the local scenes but to the universal picture. With more and more dancers traveling to dance with other clubs and at big State and National Conventions, their ability to mix with *everyone*, not just with others from their own areas, is important.

LEGACY and CALLERLAB, as well as callers associations everywhere, are in a good position to study the styling and standardization situations and to come up with some good workable solutions during the coming year. We'll keep you current on the progress.

WHERE

is all this taking us?

AS WE ANNOUNCED LAST MONTH we reluctantly must increase our membership fee (including the yearly subscription to SQUARE DANCING) by slightly more than 8¢ per month—to the new rate of \$6.00 per year. The rising costs that affect us all these days

include an increase in the costs of paper, salaries, rent, typesetting, printing, postage—almost *everything* in the publishing business. At the same time your American Square Dance Society, as a service organization, is getting more involved with the *protection, promotion*

and *perpetuation* of this activity. Keeping you informed of all that is happening will be just one function of **SQUARE DANCING** magazine during the coming year.

Along with the editors of two other devoted square dance publications (*The New England Caller* and *American Square Dance*) we're very involved with the **LEGACY** project (see your September issue of this magazine), and in a **LISTENING POST** alert system designed to pass along to all associations and publications any word of specific problems affecting the activity and that need immediate attention. We'll continue with our publication of **GAVEL & KEY** as an information source going to current association presidents and editors of area publications.

Your Society is helping such independent projects as **CALLERLAB** (you'll be hearing a great deal about this caller-leadership project in the coming year) and the Annual National Square Dance Convention (you'll find promotional information on this big event in every issue between now and Convention time next June).

This month marks the eighth anniversary of the Keokuk disaster in which 21 lost their lives at a Thanksgiving Eve square dance. The many thousands of relief dollars that poured in to aid the injured and to care for the orphaned children remain as living proof of the concern of square dancers for those who share this activity. Your Society is suggesting to the **LEGACY** group, and subsequently to all square dance organizations, the advisability of establishing a permanent fund for the possibility of such emergencies in the future.

During the coming twelve months *The American Square Dance Society* will salute twelve Callers of the Month and twelve Feature Callers whose biographies will be run in **SQUARE DANCING** magazine. In addition, *Paging the Roundancers* will put the spotlight on a dozen outstanding round dance teachers from all parts of the world. A scholarship program to help send promising young callers to various callers schools around the country will be announced after the first of the year. All of this is our way of encouraging those who are unselfishly devoting time and effort to the square dance program. The Silver Spur award given to outstanding square dancers and the Square Dance Hall of Fame are also our



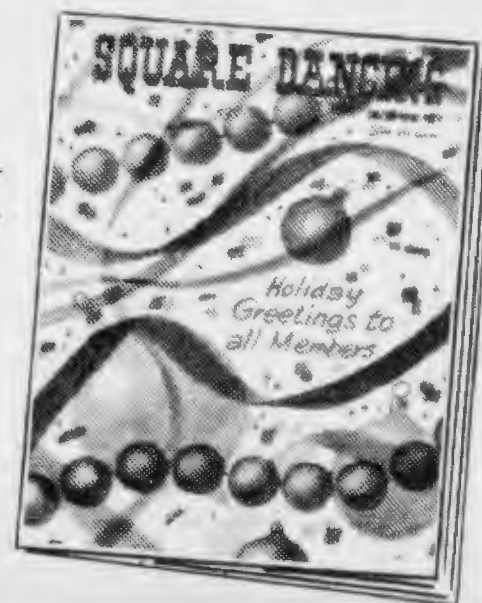
Long skirts, fancy shirts and outdoor summer dances—all typical of the early 1950s.

methods of singling out those who have contributed greatly to this activity.

What other projects are in store for '74? Of course, there's Asilomar with both Winter and Summer sessions (Winter 1974 is sold out), and the Pacific Coast Caller's School slated for next July . . . New publications include the Caller/Teacher Manual for **CONTRAS** by Don Armstrong which is due to be off the press next month along with the 1974 Yearbook . . . A new "Party LP" to supplement Level One of the Bob Ruff/Jack Murtha teaching series is soon to be released . . . The **CALLERS TEXTBOOK** continues with a special chapter on **SINGING CALLS** by Bill Peters slated for next month (in this publication) and we'll follow this up with a chapter on the teaching methods of the late Ed Gilmore (by Bill Stapp) and Teaching **ROUND DANCING** to Square Dancers by Frank Hamilton, coming soon.

So you can see a **SILVER ANNIVERSARY** is hardly slowing us down at all. Actually, it's fortunate that we enjoy what we're doing, because in all our twenty-five Sets in Order-years we can't remember a time when we had more things we wanted to accomplish, more projects "in the works." Yes, we'll have to repeat ourselves, if we were enthusiastic this time twenty-five years ago with prospects for square dancing, we're even more enthused today!

Some good ones coming up—starting with next month's Christmas issue.





The Sets in Order AMERICAN SQUARE DANCE SOCIETY

Proudly announces Two New Publications

The 1974 YEARBOOK

No need to cut up your copies of **SQUARE DANCING** magazine because, here for handy reference, are *all* of the more than 1200 dances that have appeared in the Workshop sections for the twenty-four months of 1972 and 1973. Whether you're a caller, a teacher or a dedicated dancer, having all of these squares, rounds and contras arranged alphabetically in sections means that you can locate any dance you're looking for in just a matter of seconds. You'll find them all in their complete form just as they originally appeared in the magazine.

Looking for drills with a particular experimental movement? Just check the index and there it is, at your finger tips. This book is now at the printers and the first copies are scheduled to be off the press and in the mail by mid-December. Be sure that your square dance library is complete. Be the first in your area to own this jumbo 8½" x 11" YEARBOOK.

USE THIS HANDY ORDER FORM for the special REDUCED PRICE and for early delivery. After the first of the year this 1974 DOUBLE YEARBOOK will be priced at \$5.00 a copy. That's less than half a cent per dance — not too bad! However, by filling out and mailing in this order form today the YEARBOOK will cost you only \$3.50 and we'll bill you later. Or — if you'll fill out the card and enclose it in an envelope along with your check, the pre-publication price is only \$3.00.



Dance material, both squares and rounds, tells a great deal about the growth and direction of this activity. The SIOASDS Yearbooks are an excellent research source. Many callers, teachers and dancers have been collecting them for years. You'll find many occasions to refer back to these collections for specific drill material, singing calls and rounds that you enjoyed in the past.

THE CALLER/TEACHER MANUAL for CONTRAS

And for the caller, looking for new ways
of bringing variety to his dancers,

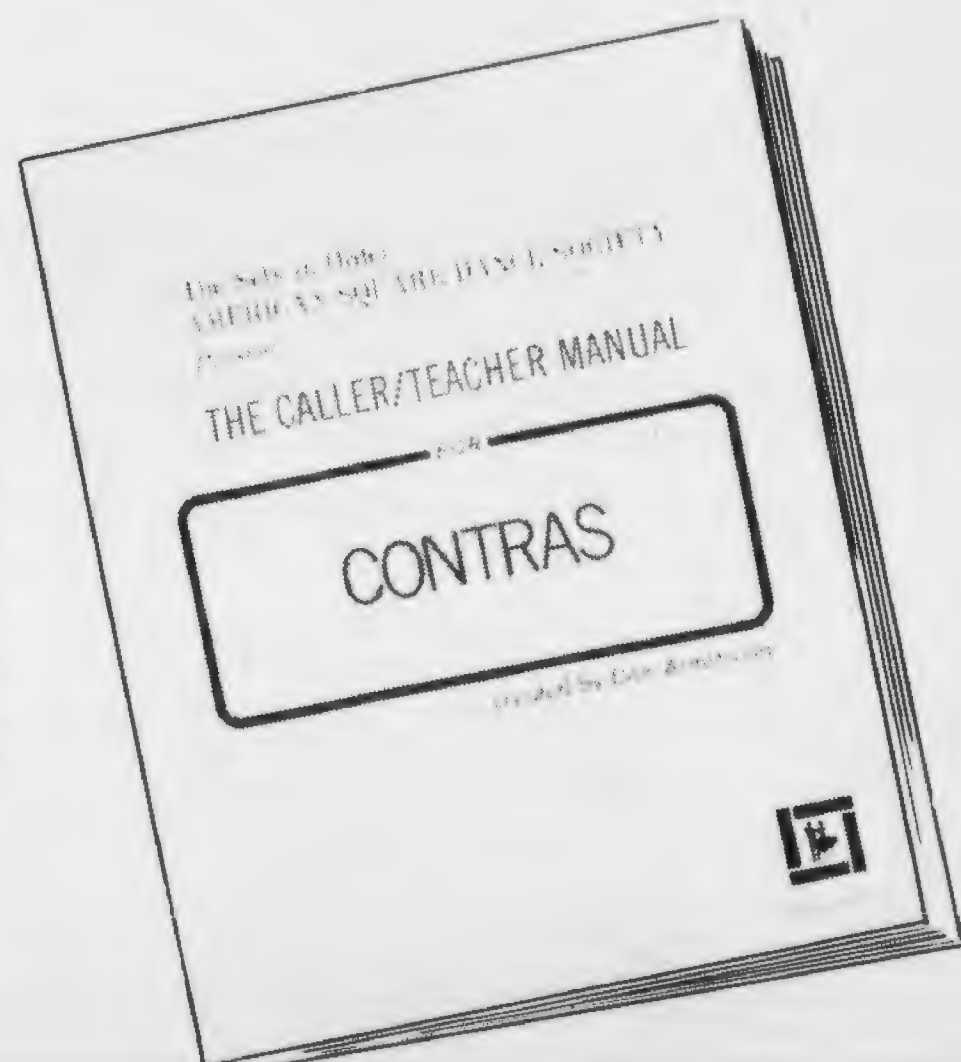
by Don Armstrong

What is a CONTRA? Why it's a fascinating form of square dancing that is done in lines. It's the natural answer for a caller looking for variety. This Manual starts out with the assumption that you know nothing about this special brand of dancing and it takes you through the process of teaching and calling starting with the very simple figures and CONTRA forms. Then it progresses until, by the end of the book, it covers every form of CONTRA dancing. There are many illustrations, both diagrams and "live people" photographs, which will make the text especially easy to follow.

You're going to discover that learning to call and to teach CONTRAS is a downright pleasure, especially when using this Manual as your guide. As for dance material, a large selection of dances, printed in large, readable type just the way you'll call them, are included. Some are the traditional favorites, all are especially selected to make your presentation of CONTRAS enjoyable for your dancers. You've probably been curious about CONTRAS. Here's the best way of finding out!

YOU CAN BE AMONG THE FIRST TO OWN THE CONTRA MANUAL and, by ordering now, you can get it at a very low, special pre-publication price. After January 1, 1974, this manual will be available at its regular price of \$5.00. If you order now, using the handy postpaid pre-publication form, the book will cost you only \$3.50 and we will bill you. Or if you'll fill out the card at the left and enclose it in an envelope along with your check, the pre-publication price is only \$3.00.

This special Manual is a companion to the Caller/Teacher Manuals for the Basic and the Extended Basics Plateaus of Square Dancing. The majority of the movements are the same standard basics used in square dancing and the music you will use is readily available. Make sure that your reference library is complete by including this manual along with the others.



BY WAY OF INTRODUCTION

Madeline and Dan Allen were a part of the square dance scene beginning in the 1940s. Very active in the northern part of California, they became quite well-known during the 1950s and 1960s, both in their visits to square dances around the country and to square dancers from many areas who came to Larkspur, California to dance with them. For many years Madeline wrote a continuing series of articles that appeared in *Square Dance Where?*, the outstanding square dance publication covering the Northern California area. Because these articles seemed to express so completely the thoughts of the dancer—and the caller, they became very popular and were reprinted in a series of volumes. During the 1960s a number of Madeline's columns appeared in *SQUARE DANCING (Sets in Order) Magazine*.

Among their many activities the Allens were an integral part of Asilomar (the twice yearly vacation institute sponsored by *Sets in Order*)

and until Dan passed away a few years ago, the Allens chalked up an unbroken chain of more than thirty Asilomar sessions. After Dan's passing Madeline moved quietly out of the square dance scene and busied herself with the role of grandmother and shared in the governing responsibilities of the mobile home community in which she lives. This last summer Madeline was "coaxed" out of retirement and back to Asilomar where, following a few short briefing sessions, she found that she could catch up and keep up with much of today's square dance language. It was at Asilomar that we coaxed her a bit further out of retirement and she agreed to update an article she had written sixteen years before on the subject of the new movement, *Dixie Chain*. We hope that this will be the start of a new series which will return Madeline to many of her old friends and at the same time introduce her to a brand new generation of square dance enthusiasts—Editor.

THE DANCER LOOKS AT



FIFTEEN YEARS LATER

By Madeline Allen

IN 1957, I WROTE AN ARTICLE on a popular "New Basic," the Dixie Chain. At that time, new basics were frowned upon; and as far as I know this was the first one to be adopted nationally since Pappy Shaw introduced the Allemande Thar. No, I did not invent the call, but I was present at its birth, and Dan and I introduced it at the National Convention in San Diego in 1956. As I wrote at the time, we felt a little like the mother whose son brings home a puppy with unknown antecedents and big feet — we felt sure this one was going to grow by leaps and bounds, but we did not know what the end results would be. At Asilomar this summer, I found out.

In Bill Owen's original square, two couples came down the middle in single file, the ladies in the lead, met and passed each other, and the ladies went left and the gents went right. The ladies took right hands, as in a Ladies'

Chain, and gave left hands to their opposite men, but instead of being turned around they went on by, and the two men took right hands with each other and passed by, following the ladies. Since the call went on to say 'Ladies go left and gents go right', we defined the new term Dixie Chain as just the meeting and passing, so that the caller could choose what he wanted the dancers to do next. That's all the Dixie Chain is — it stops right there.

But that was only the beginning. Like all the really simple and useful calls that have appeared since, such as Square Thru, Wheel and Deal, Swing Thru, and so on, the Dixie Chain started a lot of variations. We had the Dixie Grand, which started like a Dixie Chain and went on into a Grand Right and Left. Then there was the Dizzy Chain, a very confusing break with Dixie Chains and Ladies' Chains alternating. But especially there was

Dixie Style to an Ocean Wave, which brings me to the point of all this. Apparently, this is the only kind of Dixie figure now being taught and called.

At Asilomar in July, someone called the original Dixie Chain and the floor fell apart. No one knew where to stop. From then on, all the callers workshopped it, and by the end of the week those who knew it originally had remembered it, and a few others had learned it. I talked to the callers and the dancers, and the answer I got was that nowadays most teachers are no longer teaching real basics, but are simply telling their dancers how to do the various forms of basics that come into the newest singing calls. If that is true, it strikes me as pretty sad. At that rate, we'll soon be right back where we used to be, and each new call will have to be learned by a walk-thru, because any unfamiliar arrangement of basics won't be understood. Chalk up one more crime against the inventors of far too many so-called Basics that are not basic at all, but are just gimmicks. The good ones get lost in the shuffle.

One more comment on the Dixie Chain, this time from a choreographer (me). As a lot of dancers have pointed out, when two cou-

ples go down the center with a Dixie Chain, and the ladies go left and the gents go right, they end up exactly as if they had done a Cross Trail Thru. This is perfectly true, but in the process they have also done a pretty figure. These days, there is an awful lot of plain marching done in squares — two couples going "down the center, pass thru, around one, into the center, cross trail", etc., etc., while the other couples stand and watch. (Jim York called them 'goalpost squares') The ones who are moving may march or they may scurry, depending on the speed of the caller, but they don't dance. But throw in a Dixie Chain, and the skirts swish and the dancers weave from side to side, and things begin to pick up again. After all, no figure in all square dancing is more used or better loved than the 'Grand Right and Left,' and the Dixie Chain is just a little piece of it, thrown in where it is needed.

☆ ☆ ☆

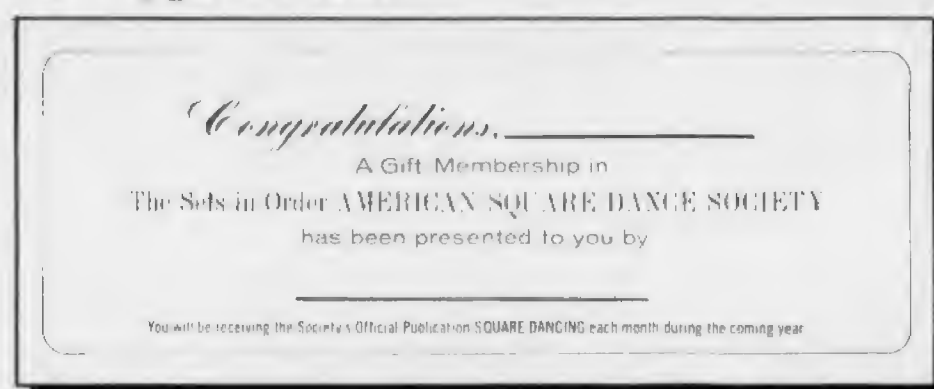
The fifteen-year-old article ended, "Judging from the number of new squares in which it appears, the Dixie Chain is here to stay." I guess I should have qualified that.

Give a **MEMBERSHIP** to a friend The **PERFECT GIFT** for a square dancer

WHAT MORE SUITABLE GIFT for a square dancing friend could you possibly find? With a year's membership in The Sets in Order American Square Dance Society your friend will be reminded anew of your thoughtfulness each month when his copy of SQUARE DANCING arrives in the mail. And, in addition, he'll receive his own premium certificate which entitles him to obtain any or all of the three Premium LP records and the set of extended play hoedowns. Remember, to be in time for Christmas, the gift order must be received prior to December 10, 1973. If the recipient of your gift is already a member his present membership will be extended for another year.

There's bound to be something of interest

and value in each issue of SQUARE DANCING, regardless of whether the recipient is a caller, dancer, newcomer or old-timer. Your gift will be appreciated by everyone who is concerned and interested in the Promotion, Protection and Perpetuation of the square dancing activity. Of course, your efforts to introduce SQUARE DANCING to others is always appreciated.



This gift card goes to the new member.



Red Bates,
Massachusetts BLUE



Bob Johnston,
California GREEN



Announcing the 1974 square dance “Sound Documentaries”

(for SIOASDS members only)



Stan Burdick,
Ohio RED



Jon Jones,
Texas RED



Frannie Heintz,
Massachusetts RED



Jack Lasry,
Florida BLUE



John Hendron,
Massachusetts RED



Osa Mathews,
California BLUE



Dick Houlton,
California BLUE
Bruce Johnson,
California RED



Jack May,
Ohio GREEN
Jim Mayo,
Massachusetts GREEN



OF INCREASING VALUE and growing interest to square dancers everywhere are these annual collections of patter calls that portray the constantly changing face of the American Square Dance program. Each year it is the custom of the Society to invite 24 callers from the United States, Canada and from different areas around the world to record one patter call that will be included in the documentaries for the coming year. Calls are divided into ONE the basic (50) movements of square dancing, TWO the extended (1-75) basics program and THREE into a record utilizing a limited number of experimental movements being featured in the contemporary program.

For 1974 we are extremely proud of the lineup of callers, many of whom have never before appeared as a part of this project. To get any or all of these premium selections you need only be a dues-paid member of The American Square Dance Society. When your membership is due for renewal you'll be sent a standard renewal form and also *at that time* you will be sent your 1974 premium certificate. You'll have an opportunity to order one or up to five copies of each of these premiums. The only charge will be a small fee to cover postage and handling charges. Each of the three premium records are produced on quality plastic.

Members whose expiration date is earlier than December '74 and who would like to receive their premiums now, may arrange to do so. Just send in a request for the pro-rated amount which will extend your membership through December, 1974. When the pro-rated amount is paid, the premium certificates will be mailed and those members may then order their premium records.

Pictured on these pages are the 24 callers, together with the album identification under which their special call will be carried. Our particular thanks goes to Merl Olds, who this year coordinated the entire program and converted the individual recorded tapes into finished recorded form. Serving as MC for the 24 callers is the editor of SQUARE DANCING Magazine, Bob Osgood.

“RED” Basic Program of American Square Dancing
(Basics 1-50)

Stan Burdick (Whup Whup, Kalox 1140)
Frannie Heintz (Nancy, Red Boot 110)
John Hendron (Rubber Dolly, Sets in Order 2116)
Jon Jones (Travelin' Man, Kalox 1145)
Bruce Johnson (Preacher and Bear, Pulse SD-100)
Bill Peters (Town and Country, Grenn 12042)
Ron Schneider (Whup Whup, Kalox 1140)
John Winton (San Luis Rambler, Scope 312)

“BLUE” Extended Basics Program of American
Square Dancing (Basics 1-75)

Red Bates (Ruby, Scope 311)
Dick Houlton (Poppin' It, Mustang 152)
Jack Lasry (Stay a Little Longer, Kalox 1128)
Osa Mathews (Marldon, Top 25233)
Les Roberts (Do You Mind, Greenwood 9007)
Johnny Toth (Yellow Creek, Top 25073)
Bob Van Antwerp (Stay a Little Longer, Kalox 1128)
Ron Whyte (Chicken Plucker, Sets in Order 2148)

“GREEN” 10 Experimental Movements of American
Square Dancing

Bob Johnston (Marldon, Top 25233)
Jack May (Fire Ball Mail, Longhorn 194)
Jim Mayo (Bendwood, Blue Star 1816)
Sam Mitchell (Something Else, MacGregor 1100)
Tsuyoshi Sakai (Mountain Dew, MacGregor 2048)
Dick Weaver (Mountain Dew, MacGregor 2048)
Bob Wickers (New Stone Rag, Hi-Hat 621)
Deuce Williams (Stay a Little Longer, Kalox 1128)

Records used for accompaniment are shown in parentheses following each caller's name. We thank the various record labels for their courtesy in allowing us to use their music

ESPECIALLY FOR CALLERS:

Six ever popular hoedowns from the vast Sets in Order collection have been selected as a special three-record premium for callers. All three records go as a single package for a small postage and handling fee to members of SIOASDS. Each of these hoedowns has been extended to play for five minutes or more, sufficient time to get through a patter call of reasonable length without moving the needle back. Hoedown tunes featured in the 1974 premium collection are:

Chug Chug	Texas Crapshooter	New Craze
Whirly Bird	Flop Eared Mule	Cross the Mountain



Sam Mitchell,
Florida GREEN



Bob Van Antwerp,
California BLUE



Bill Peters,
California RED



Dick Weaver,
Hawaii GREEN



Les Roberts,
Oregon BLUE



Ron Whyte,
Australia BLUE



Tsuyoshi Sakai,
Japan GREEN



Bob Wickers,
Missouri GREEN



Ron Schneider,
Ohio RED
Johnny Toth,
Wisconsin BLUE



Deuce Williams,
Michigan GREEN
John Winton,
Canada RED



LADIES on the Square

Lorraine Melrose and her husband, John, are active square dancers in Northern California. They have held all types of offices in their own club from President to Editors of the newsletter. Lorraine holds forth at a regular sewing session for the club ladies who also manage to exchange recipes each time they meet. This article is just the first of sewing ideas to be forthcoming from Lorraine's capable fingers.

THE PRESENT REVIVAL of old-time arts and crafts and the interest in sewing ideas and techniques handed down from our parents, our grandparents, and from even further back in time, fits beautifully into square dance costuming. Currently seen on the dance floor are dresses (and shirts) carrying out quilting, applique, patchwork, and embroidery themes. These are a natural tie-in with our activity, and with the use of today's fabrics and sewing aides, natural and easy to do.

Decorations of these kinds should generally be done before construction of the garment is started. Always try to work as much as possible with your fabric on the flat.

Plan out your idea. Then take a scrap of fabric and make yourself a sample. Work out your design, stitches, threads, etc., ahead of time. If your machine does fancy stitching, make yourself a note as to what cam or disc is to be used; how the machine is to be set (length and width of stitch; tension, upper and lower, etc. If you have a machine which has the bobbin tension numbered, you'll have no problem returning the lower tension to the exact spot. If you do not have such a numbering system, perhaps you could use nail polish to mark the place.)

It is a good idea to keep a notebook or card file (I prefer the latter, myself) of all ideas

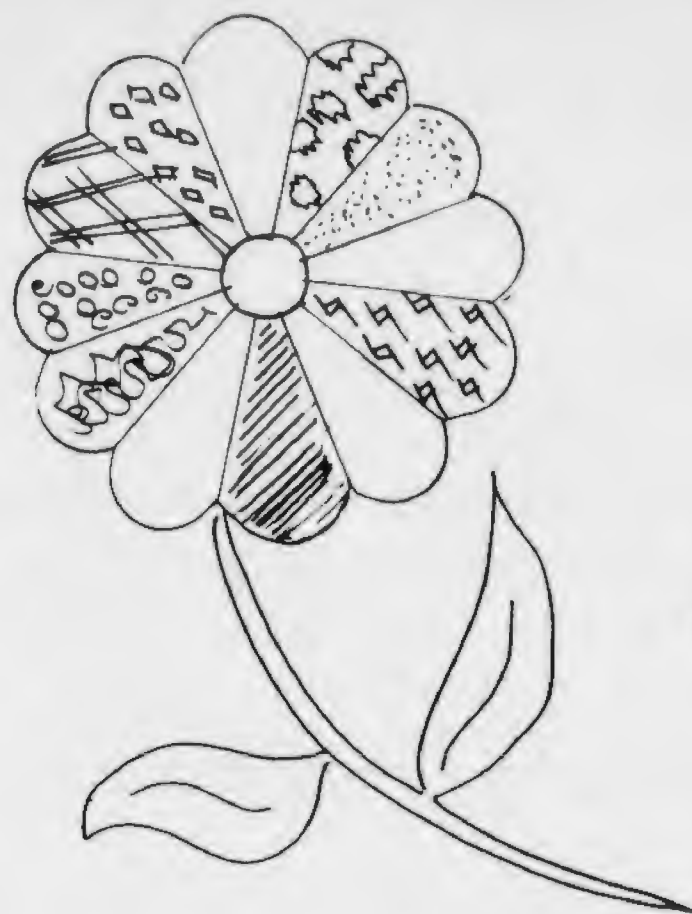


Figure 2

you work out. (By the way, the more familiar you are with your machine, the easier it will be to use, and the more enjoyable you'll find your sewing.) With some system as mentioned, the next time you want to do the same or something similar, your information is right at hand.

This month I'd like to share some of the quilting and patchwork ideas I've seen. One is a variation of the Dresden plate pattern. (Fig. 1) The original quilt pattern uses 20 pieces, but those used on square dance dresses have been fewer in number. On one such dress, each repeat of the design as used around the skirt was made using the same pieces, in the same order, and placed in the same position around the skirt. A circle, or many-gored skirt would be the best choice of skirt style to use. The number of gores would depend upon how many "plate" designs you desired to use. I would think that at least 8 gores would be needed to be effective, and probably not more than 12.

A variation of this design which used fewer, but larger, pieces, was combined with a stem arrangement (either embroidered or appliqued), and became flowers, again arranged around the skirt. (Fig. 2)

(Please turn to page 56)



Figure 1

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Contra Dances

● When one thinks of contra dances, almost automatically jigs, reels and/or hornpipe tunes come to mind as accompaniment music. And, in most cases this is correct. The early tunes, until the late 1780s or 1790s, were pretty much of English origin, with a scattering of Irish and Scottish tunes for leavening. The tunes might, or might not be called "jigs," "reels," or "hornpipes," but the tempos were in 6/8 (jig), 2/4 (reel) or 4/4 (hornpipe). Few of them were written especially for the dance in question; most of the music came first, and if the tune proved popular a smart dancing master put some figures to it and called the dance by the same name as the tune. Many of the tunes were "ballads," or what nowadays would be called "folksongs." They were the modern tunes of the day, and the habit of using that kind of tune has been

carried over to the present day.

The only way we have of determining which dances were the most popular dances of the day is by noting the number of times we find them in various old manuscripts and dance books. With this as a yardstick, we find that the dance most frequently described was "Fisher's Hornpipe," followed in order by "The Young Widow," "Money Musk," "La Belle Catherine," and "Constancy." On a "top ten" chart for the period from 1790 to 1810 these four would be followed by "Lady Buckley's Whim," "The Orange Tree," "Boston Assembly," "Lady Bartlett's Whim," "Successful Campaign," "Griffith's Fancy," and, if one insisted on an even dozen, "The Hollow Drum," and "Stoney Point" would complete the list. Every one of them achieved a wide distribution. Two of them—"Money Musk" and "Fish-

A Successful Campaign



The traditional tunes on this and the next page are mentioned as special favorites for specific contra dances in this installment.

Stoney Point



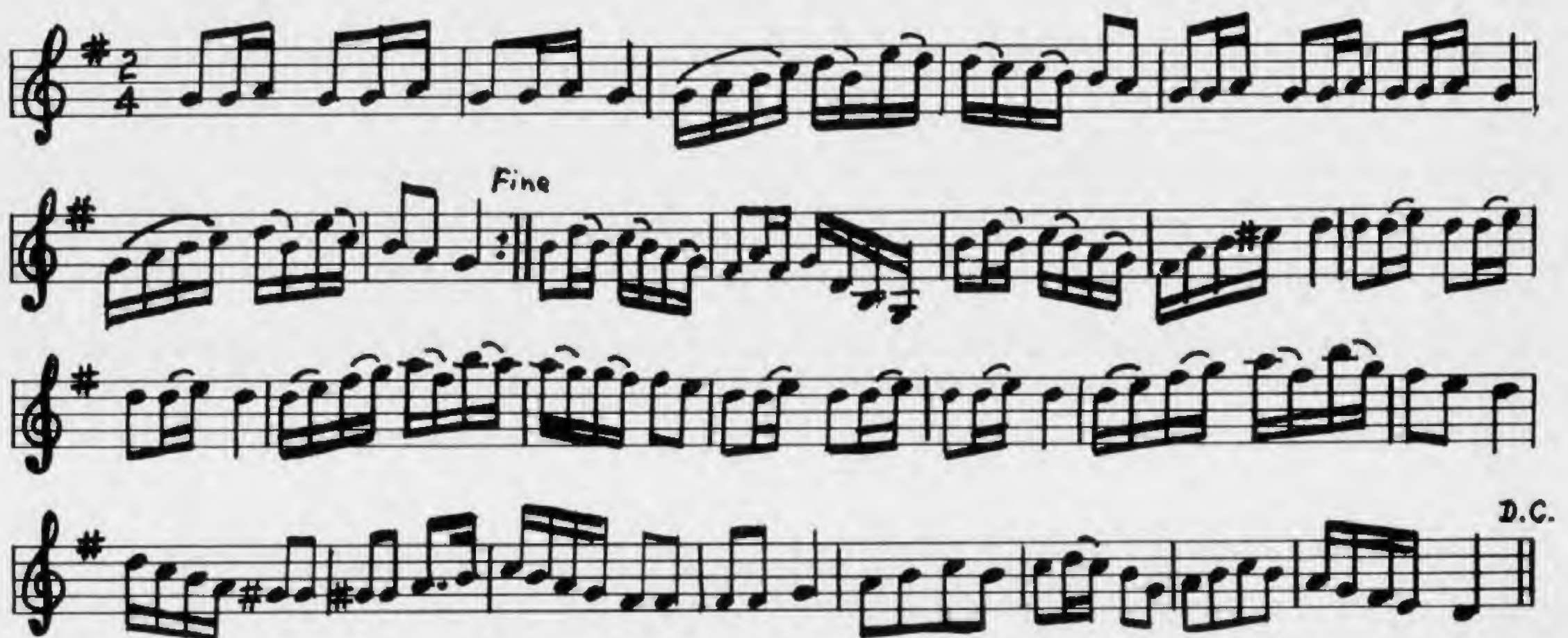
er's Hornpipe" have survived to the present day—at least in name. A certain type of traditionalist finds this difficult to understand, but if he stays interested long enough, he remembers that every dancing master in the "good old days" changed the dances to suit his fancy.

The first dance book published in the U.S. was that of John Griffith—"A Collection of the Newest and Most Fashionable Country Dances and Cotillions" which was printed in Providence, R.I. in 1788. Griffith's description of "Fisher's Hornpipe" goes like this: "Cast off back — up again — lead down the middle — up again and cast off one couple — hands cross at bottom, halfway — back again — right and left at top." Translated into modern contra dance vernacular: "Down the outside and back, down the center and back and cast off one couple, cross hands half round with couple

three and back again to place, right and left with couple two." And how is "Fisher's Hornpipe" danced today? "Down the outside and back, down the center and back and cast off one couple, six hands around, top two couples right and left four." Willard Blanchard's mss. "A Collection of the Most Celebrated Country Dances and Cotillions," Windsor, Vt. 1809, has it like this: "Cast off, up, down the middle, up and cast over (off) six hands go once around, right and left at top." An almost identical version is found in the Essex (Mass.) mss. of the 1820s: "First couple down outside — back — down the middle — back and cast off — swing six — right and left." In those days they said "swing six" when they meant to circle six hands around. As late as 1858 in "The Ball Room Guide" published in Laconia, N.H.,

(Please turn to page 73)

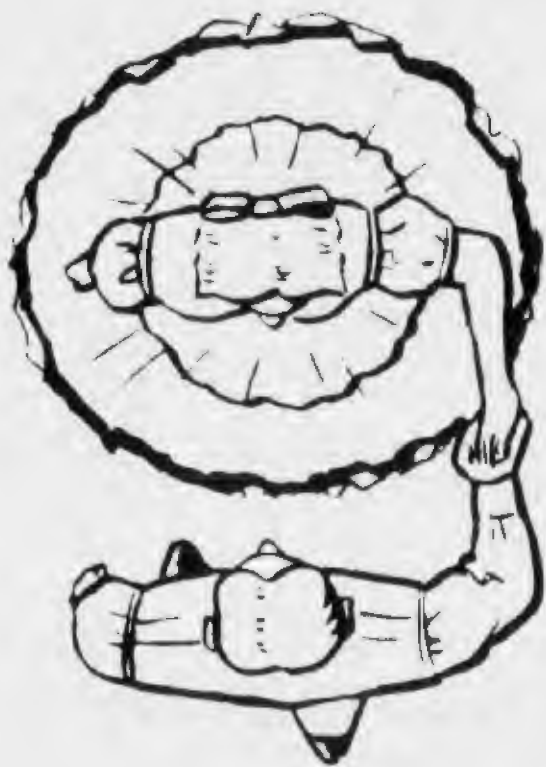
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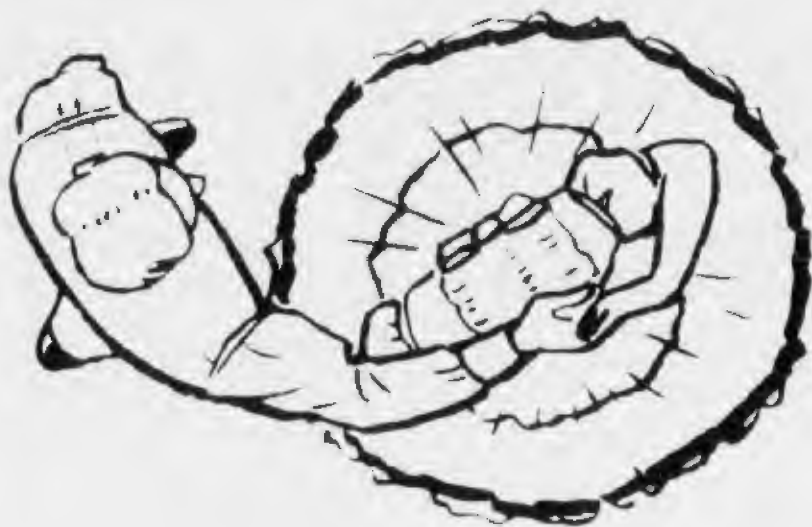
DO THIS and You'll be a Smoother Dancer

STAR THRU

NUMBER
13



This basic always starts with a man dancer facing a lady dancer. The man's right hand is palm to palm against the lady's left hand, fingers up. The joined hands are raised as the two walk toward each other. The lady does a quarter left-faced turn under the man's right arm as he does a quarter right-face turn. The movement takes four steps and the two dancers always end up side-by-side.

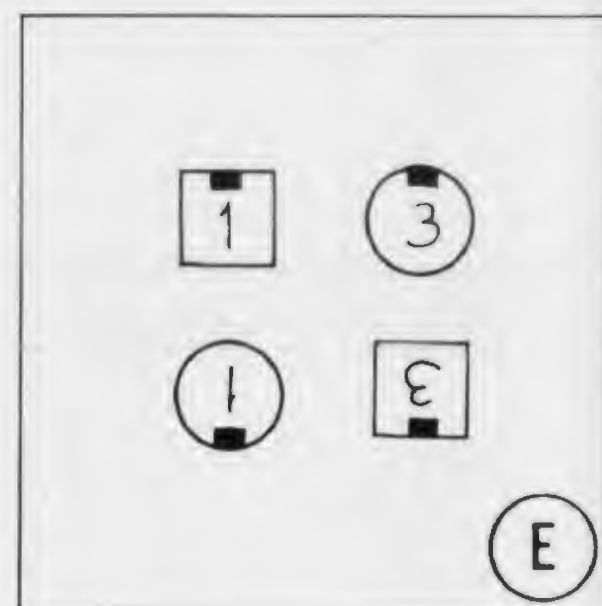
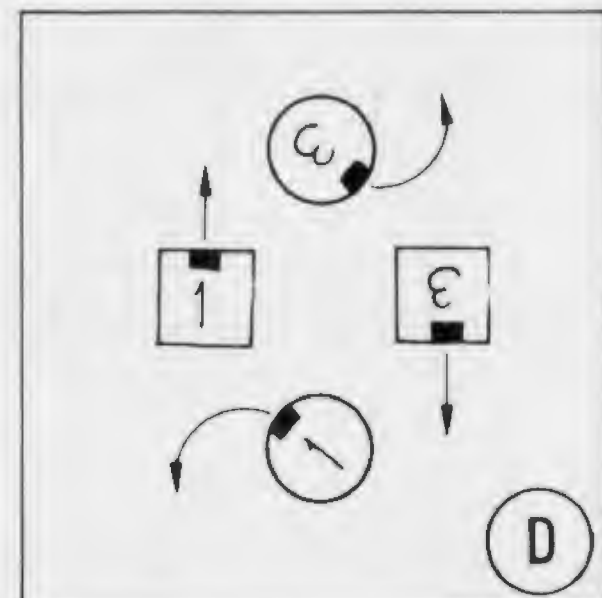
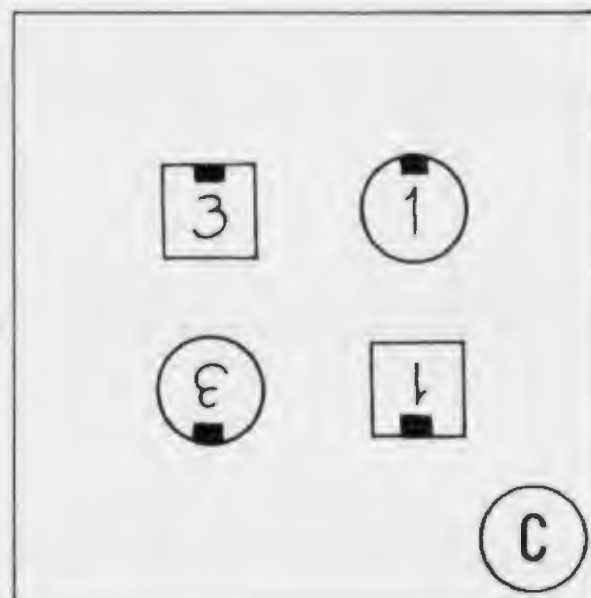
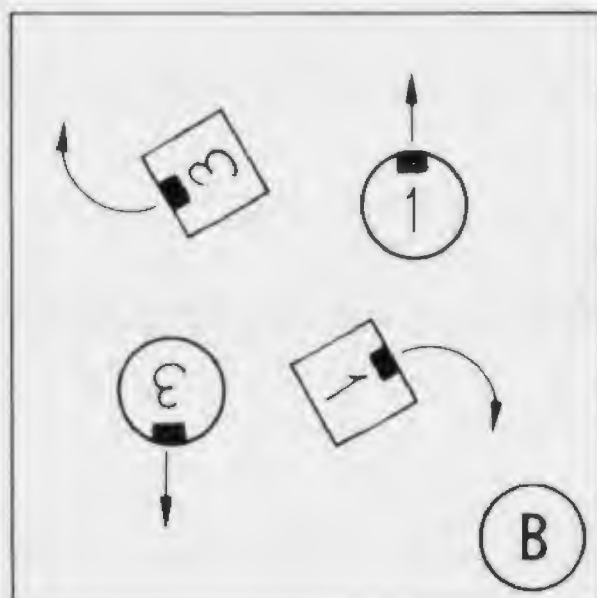
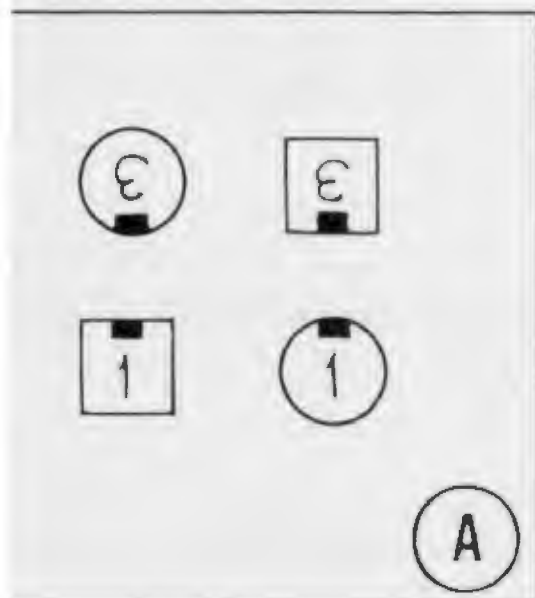


TAKE A GOOD LOOK

a feature for dancers



"Flow" is the name of the game when it comes to dancing such movements as Swap Around and Reverse Swap Around.



JOE: If there's one point upon which Barbara and I both agree it must be our feeling that all good dance movements must blend or flow and that there is nothing more awkward than a jerky maneuver that simply puts us from one position in a square into another.

BARBARA: Maybe we can explain it best by a movement such as Boys Run, where the man moves to his *right* around and behind the lady as she maneuvers to her right to get out of his way.

JOE: There are lots of examples of this type and one good one comes in the movement we used to enjoy some time ago called Swap Around.

BARBARA: As we were taught the movement we start with two facing couples (A). On the command to Swap Around, the person on the right of each couple (in this case the lady) moves directly forward while the person on the left in each instance does a 180 degree solo turn as he folds to take the place vacated by his partner (B).

JOE: In our estimation this could be a fairly unsatisfactory movement if each of the men in this example were to simply pivot in place and then sidestep to the left to fill the vacancy. But if the man moves in four beats in a comfortable arc, his original opposite lady will have plenty of time to move to the position beside him so that both couples, having

changed partners, are facing out (C).

BARBARA: Here recently we've had a couple of instances where Swap Around has been reversed. Starting from the same two facing couples setup (A), the person on the left (in this instance the man) moves directly forward while the lady, making a sweeping arc in four steps, folds to fill the spot vacated by the man. (D). The movement of all dancers ends simultaneously as the couples end back to back (E).

JOE: There may be some movements that just can't be done comfortably. We would like to think that they have disappeared just as quickly as they have come onto the square dance scene. Part of the challenge of square dancing is for us to be able to take as much time as necessary to make each movement fit the music, allowing us to *dance* rather than simply maneuver from one point to another.

The Dancers

Walkthru

SPOTLIGHTING CLUBS FOR SINGLES

CLUBS FOR THE SINGLE square dancer are becoming more profuse all the time. With this issue, SQUARE DANCING is beginning a new series spotlighting these groups. Our purpose is three-fold: (1) To provide individuals who might be interested in forming a singles club some background information about already established groups; (2) To furnish current singles clubs additional information which may give them an assist in their activities and (3) To give square dancers everywhere a bird's-eye view of a cross-section of singles groups. The clubs selected have been chosen at random from around the square dance world.

Name of Club: One By One's

Age of Club: 6 years

Geographical area served: Kansas City, Missouri, and surrounding area

Size of Membership: 160

The One By One's began as an outgrowth of a Parents Without Partners' organization. Today it is open to any single individual who has completed a series of square dance lessons. Should a member marry, he may retain his membership if he chooses.

Meeting twice a month on alternate Thursdays throughout the year, the club averages 70 at each dance. As with many singles clubs, women generally outnumber the men. The One By One's report no simple solution to this situation. To help, several mixers are programmed at each dance. Occasionally a ladies' cut-in is included and sometimes one of the gals dances the part of a man to complete a square. Once a year a Sadie Hawkins' dance is scheduled where the gals do the "asking" all evening.

The One By One's enjoy a regular club caller who also teaches three beginner classes during the year as well as conducting regular workshops for the club. Extra-curricular activities include visitations about once a week

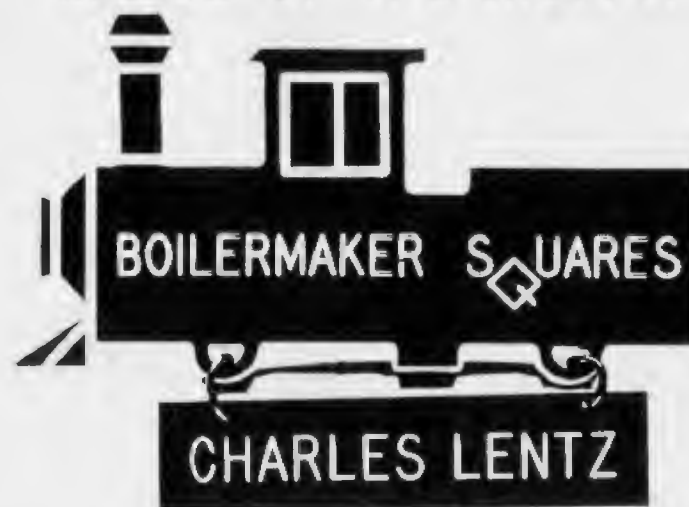
which sometimes go as far afield as 100 miles, picnics and pot-luck suppers.

Badges for the club are in two designs: The shape of a male square dancer for the gentlemen members and the shape of a lady square dancer for the gals. A club banner and an occasional club newsletter are also part of the club's equipment. By-laws provide for regular club officers who conduct the club's business.

Guests are always welcome, both single and couple dancers, and the club is financed by a donation at the door of \$1.25 per person.

One member writes, "We do have a good time. We try to see that everyone gets to dance some. If we could solve the problem of getting more men interested, we would be all right. We wish we had the answer to this."

BADGE OF THE MONTH



The Purdue University Club offers a number of widely varied interest groups to members of the Purdue faculty. Among these is square dancing. Their club badge, adopted in 1966, features the well-known boilermaker "mascot."

Meeting from September through May, the Boilermaker Squares dance in the Women's Gym on the first and third Fridays. Although membership is limited to persons affiliated with Purdue, guests from other square dance clubs are welcome.

The colorful badge has a black background and is outlined in yellow.

ASSOCIATIONS

promote

**SQUARE
DANCING**

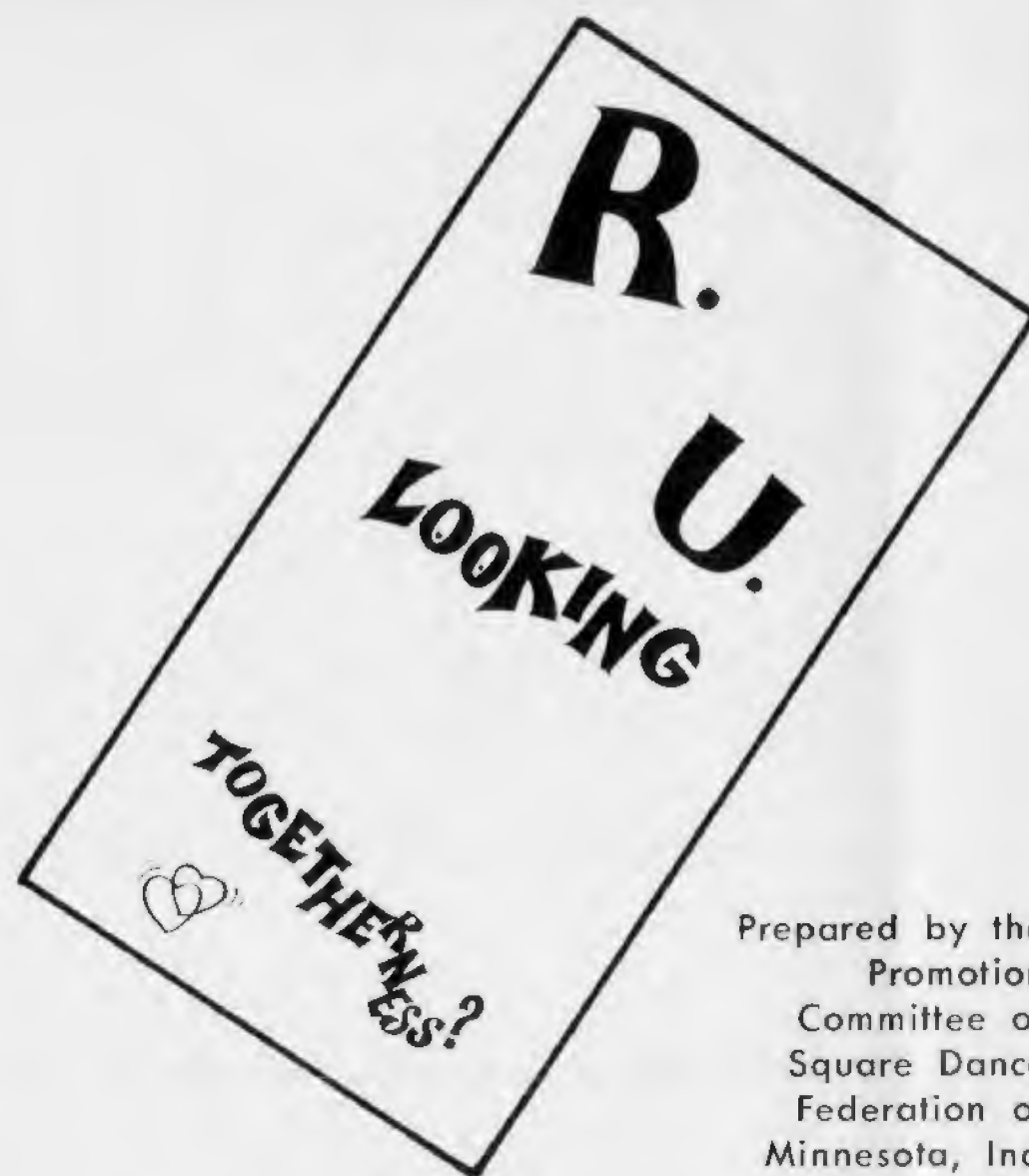
EVER MINDFUL of the great numbers of people who do not yet square dance and who perhaps don't even know what square dancing is, various square dancer associations around the world print flyers to attract the non-dancer into the activity. Here are three such efforts.



Published by
Indiana Dancers
Assn., Inc.

From Indiana

A neatly printed, black and white, eight-fold brochure, this flyer covers such questions as what it costs to square dance, what one should wear, information pertaining to drinking, deodorants and even a note about square dancing and the church. Attractive art work accompanies each page.



Prepared by the
Promotion
Committee of
Square Dance
Federation of
Minnesota, Inc.

From Minnesota

A catchy, three-color cover attracts the eye to this single-fold flyer. The inside includes several smiling photographs of square dancers in action along with general information about the activity. "If you enjoy people, you will enjoy Square Dancing. Square Dancing IS PEOPLE —" is the phrase that sets the theme for the balance of the copy.

From Ohio

A pale green background with darker green type is used on this tri-fold brochure. The



Prepared by the
East Central Ohio
Federation of
Square Dancers.

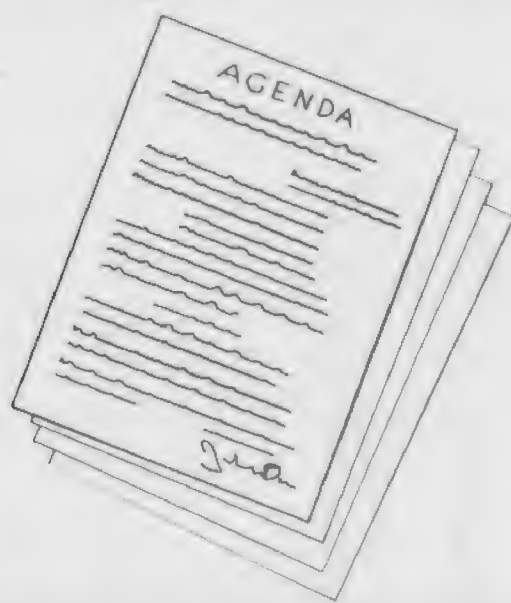
inside includes a reprint of this magazine's Ten Commandments of Square Dancing, along with answers to questions frequently asked about square dancing. An example, querying age, is answered by, "The oldest regular dancer I know is 83 and the youngest is four. If you're between those ages, you're JUST RIGHT."

...

Each of these associations has left room on the back cover for a local contact and telephone number. On the same page each flyer repeats the theme of "joining the fun people", or "learn to laugh, learn to love living . . .". This type of public relations can be most helpful in encouraging newcomers to inquire about square dancing.

What is your area doing?

THE VALUE OF AN AGENDA



WHAT IS AN AGENDA? Why is it valuable? When should you have one? An agenda is simply a plan of procedure, an outline of what subjects are to be covered at a meeting and in what order. An agenda saves time, saves waste motion and it may eliminate the need for another meeting if an item which should have been covered — and wasn't — later is remembered.

If, as President of your club, you make a few announcements at each dance, there is no need for you to have an agenda to follow, although you may want some notes jotted down so as not to forget anything. If, as President of your club, you are conducting an official business meeting, outside of the normal dancing time, or if you are President of an association, or if you are presiding at a convention or festival planning meeting or if you are conducting a panel session, then there is considerable value in beginning with an agenda.

An agenda for any given group probably

The WALKTHRU

will follow the same order each time it meets. An example might be as follows, with specific items to be filled in under each heading.

Opening

Approve minutes of previous meeting

Approve treasurer's report

Old Business

New Business

Committee reports

As a Chairman makes plan for the meeting, he will want to notify each person on whom he is counting to make a report to be prepared. Giving an approximate length of time for each report will also facilitate the meeting moving along more quickly.

If there are items to be discussed which must be read aloud before they can be discussed, consider whether it would be worthwhile dittoing the material and mailing it in advance to those who will be attending the meeting or perhaps passing the material out at the door as members arrive. If such items can be studied in advance, again time can be saved.

An agenda allows a Chairman of a meeting to collect his thoughts prior to the get-together. He can look at the topics to be discussed and the possible length of the meeting. He can decide whether some of the subjects to be talked about are extraneous and could perhaps be eliminated. He can be thoroughly familiar with the program.

If individuals, besides the Chairman, will also be involved in conducting part of the meeting, it is helpful to provide them with a copy of the agenda prior to the meeting. In this way they can see where their part of the program fits in, how much time is allotted, etc.

An agenda is not an inflexible instrument. It is a suggested guide to facilitate a meeting. It can be changed, its order switched about, but a simple check mark alongside each item as it is covered allows the Chairman to be certain nothing is overlooked which must be attended to.

If you are chairing an upcoming meeting, let an agenda work for you. In turn you're apt to do a better job for those who selected you to preside.

SQUARE DANCE DIARY by a square dancer

Quite a number of our square dance enthusiasts are reaching that golden period in their lives known as

RETIREMENT TIME

GRACIOUS ACRES Retirement Community

SCHEDULE OF SQUARE DANCE EVENTS...

• Monday •

Morning - Square Dance Lessons
Afternoon - Round Dancing
7:30 P.M. - Square Dance Party Time

• Tuesday •

Morning - Square Dance Lessons
Afternoon - Square Dance Clubhouse
7:00 P.M. - Square Dance Party Time

• Wednesday •

Morning - Square Dance Lessons
Afternoon - Round Dancing
Evening - Square Dance Party Time

• Thursday •

Morning - Square Dance Lessons
Afternoon - Round Dancing

"... BUT WHEN ARE WE GOING TO EAT? ..."

"... IT'S A GREAT IDEA, BUT WHERE ARE WE GOING TO STACK OUR 25 YEAR COLLECTION OF SQUARE DANCING MAGAZINE? ..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.



•Chapter twenty-nine

Continued

Presentation

By Earl Johnston, Vernon, Connecticut

What does it take to achieve some degree of success in the field of square dance calling? Last month Earl Johnston discussed the importance of the ability to call good patter and some of the methods used to attain this ability. He continues the chapter on Presentation with a look into the art of presenting singing calls.

● When the caller has mastered his patter and the presentation of it, he is a long way down the road to becoming a success. There are callers who get by with great singing for a while, but eventually a need to handle patter will catch up with them. In today's square dance world a caller must be able to do both patter and singing calls well if he is to make it over the long haul. The reference here is to being a *top regional caller*. The day of the traveling caller is fading and although it will never completely disappear, it is becoming evident that the costs of travel calling are too high to make it a rewarding method of making a living, twelve months out of the year. The place for success is becoming more and more in one given area rather than trying to cover the entire North American Continent.

This change in the aspect of square dance calling is another reason why a caller must have a great deal of versatility and a style of presentation that wears well with the same dancers week after week throughout the year. The regional caller who wants to be successful must be aware of the things he says so that he doesn't become repetitious. As an example, a caller must be careful not to precede each command with the term "And then" or "Now." It's an easy trap to fall into. The same caution can be made for promenade patter, grand right and left patter and forward and back patter. How many times a night do you suppose dancers want to "zip up to the middle and back?" Callers must be continually alert to the trap of repetition, and this applies equally to setups as well as to get outs, and introductory and trailing patter. It is a problem to come up with new things to say, and as soon as someone does present a new idea, others will "borrow" it. This can be taken as a compliment, but it also means that a caller must keep working on new ideas. This situation is not all together bad in that it keeps a caller on his toes.

A conscientious caller will also be aware of how his patter calls are ended. The caller who always says, "Bow to your partner, corners all, wave to the pretty girl across the hall," should develop other ending phrases to add variety to his presentation. One good method callers have available for checking their presentation is taping themselves during a dance and listening to themselves later. Of course, your spouse could tell you, but then again, taping is usually a little easier.

Teaching ability must be worked on constantly if a caller is to attain any degree of success. When presenting new material or reviewing calls, the caller

should have a complete command of the particular call and be able to present it in a clear and simple fashion. Dancers are very aware of this ability and one often hears the remark, "He is a great caller but a poor teacher." Wouldn't it be better if he were not only a great caller but an equally fine teacher as well? A caller who doesn't present his material well isn't doing his homework. Years ago it was almost impossible to find teaching hints and techniques for presenting calls. This has all changed. Caller note services and square dance publications do a very fine job in breaking down the calls and giving suggestions on how to present the movements, even to the extent that trouble spots are pointed out and the number of beats required for the calls and equivalents are included. With this information available, there is no excuse for poor teaching. When he is completely familiar with a call he is to present, the caller will find that it is much easier to call. He will develop the ability to "sneak" in cues or helpful reminders for the dancers as he is calling, especially if the same words are used in the cues that were used originally in presenting the call. Every little bit helps.

Singing Calls

There is no way to judge the relative importance of patter calls and singing calls in any individual caller's program. There is no doubt, however, that the singing calls are for the most part a time of relaxation for the dancer. Nothing in our activity measures up to the feeling of accomplishment of getting through a well called and well timed patter call, but those times are not as common as one might expect. Usually, however, the majority of dancers will get through each singing call with very few mistakes. For that reason, singing calls serve many valuable purposes. They provide a time for *play* and a time for the club members to fully enjoy dancing. Notice how the facial expressions of dancers change as they move from a patter call to a singing call. Singing calls can enable the caller to create a feeling of excitement within the dancers or create a feeling of quiet relaxation. The choice of music and setting of a mood can more easily be accomplished with a singing call than with patter. This does not mean that singing calls are more important in the overall program, it simply points up the fact that there is much to be gained from both types of calls and the really successful caller will strive to be proficient in both categories.

The singing calls a caller uses are a matter of his personal preference. It is also his choice as to *how* he calls them. However, he must be able to stay in tune or in harmony with the music. A caller who is "off key"—that is, flat or sharp in relation to the music, and isn't aware of it—has a real problem. There is little that can be done to overcome the problem short of professional vocal instruction and a strong feeling of personal dedication on the caller's part. Even that may be to no avail if the individual has no "ear" for the music, that is, if he is unable to distinguish variances in pitch. Assuming that the caller has no problem with pitch, there are ways of increasing his ability to "sell" or present well the singing call he selects.

What about the recorded dance and the written instructions that are included with the record? Should they always be used as written? That decision should be up to the individual caller. However, certain singing calls are so good, so well written and so well timed, that there would be little point in trying for a change. "Summer Sounds" is a classic example. It is such a great match of music and dance that it would seem foolish to attempt to change it. On the other hand,

many callers take a poorly written dance, with bad choreography and bad timing, and use it as written. This, unfortunately, is a most common occurrence and the error of the composer of the dance is often compounded over and over by inexperienced callers everywhere. It is also an unwise procedure to assume that all record reviews should be considered gospel. Many glaring errors that should be pointed out are missed.

Next to bad pitch and being unable to sing, the most common error made by callers in the use of singing calls is not to correct bad timing. Each singing call record should be checked for timing before a caller puts it into his record case for regular use. Also, rhyming for the call should be checked to be sure that the words fit the music and the preceding word phrases. For example, watch out for "Circle left and around you go, break that ring with a do paso; partner left and corner right; partner left and hang on tight; promenade around the ring." Instead, a much more pleasing command might be: "Promenade in the middle of the night" (or any other word or phrase that rhymes with tight). Small things—but they do make a difference.

Is it advisable to change the figure each time through a singing call? This is a matter of judgment. Much depends upon the reason behind the change and the type of crowd the individual caller has in front of him on the floor. There can be no set rule to guide the caller here. He must feel and do what comes naturally. He must realize, however, that when the figure is changed each time through the chorus, the caller may be missing the chance of accomplishing what the singing call originally set out to accomplish—to relax the dancer and provide "play time." It is completely up to the caller, for he is in the best position to know how well he is "tuned in" with the crowd. All really successful callers possess this empathy with their dancers—they have the ability of being tuned in to the crowd.

The ending of a singing call is very important. Again, many callers fall into the habit of ending all singing calls in the same manner. "Bow to your partners, corners all. That's it kids. That's it that's all!" If this is used time after time it can become a bore to the dancers. Most singing calls have tag endings which, with a little practice, can be utilized to really put a finishing touch to the number. Unless the particular singing call has an extremely poor ending, callers should use the tag whenever possible. Save the "That's it, that's all" for the numbers that have poor endings.

There are, of course, other points that are important. It was once said that shiny boots and a bright cowboy suit plus two cases full of records and a fine P.A. system will get a caller all the way to the stage. But all of these things won't help a bit unless he can call. By the same token a good caller who can call well must make a reasonably pleasing appearance and have a good sound system if he expects to go very far. It isn't necessary to go to extremes in dress unless it's a matter of personal choice. But clothing should be pressed and clean and boots should be shined. The individual, as a caller, represents *square dancing* on the stage. His personal feelings on attire don't matter one bit as long as he wears what he wears well and presents a pleasant appearance that is in harmony with the square dance activity. And a final, and very important consideration, a caller should answer any and all correspondence as soon as possible, and he should always be on time for the dance.



HOMES

for

Square Dancing

THERE WAS A TIME, not too many years ago, when much of the square dance activity took place in private homes, be they on farms, ranches or in townships. Tables and chairs might be pushed back in the kitchen or the parlor to make room, or the rambling veranda or even the front yard would serve the purpose. Then the leather-lunged caller would sing out accompanied by a nimble-fingered fiddle player or a rapid plunking banjo exponent or a thumping pianist or perhaps all three. As transportation became easier and public address systems more sophisticated, so square dancing followed suit and found its way into comfortable halls in churches, schools, recreation buildings and so on.

However we should not overlook the still common practice of many people to "fix up" a room in their home where they and their friends can "square up." Many small clubs still meet in this fashion either to dance to records or to a live caller. Basements, rec rooms, patios, attics, all at various times have been converted to meet the needs of those interested in pursuing their hobby at home.

Just such a case is that of Harry and Frona Bullard of Whitmore, California. Living on the "sunny, western slopes of Mt. Lassen" in

Northern California, in an idyllic setting of pines, oaks, lakes and streams, the Bullards found the only drawback was the unavailability of square and round dancing right at hand. So they decided to remedy the situation by "raising the roof" of their home and adding a recreation room above their present floor plan. Literally this is what they did.

Their first problem was trying to explain to the builder what they wanted as it meant changing the direction of the gable of the house and then cantilevering out four feet on one side. But eventually he got the idea and then the hammers and saws began in earnest. Roughly here is what resulted.

The first floor of the house was enlarged 10' x 30' along one side and then two-thirds of the ceiling was knocked out to create a "well" so that the fireplace downstairs could also be enjoyed upstairs. The upstairs that was added (after the roof was raised) included more than 1,300 square feet, with dance floor, a half-bath, seating area, refreshment bar, etc. A redwood railing encircles the balcony at one end of the room, allowing people to look down into the living room area below.

A Newcomb record player, along with ad-
(Please turn to page 85)

The Bullard's Whitmore, California, home is a dancing family's paradise.

The dance area (left) ready for use, occupies the second floor of the home (shown on the right).





Round & Round we go . . .

Let's suppose you've chosen what you feel is a fairly simple routine to teach. You find that the dancers are having difficulty doing the routine and perhaps you are running out of time. Do you drop the dance completely? Do you drop the dance for the time being and return to it later? Do you take a chance on frustrating the dancers and move ahead with the teaching, hoping that they will get it? Do you try to determine if your teaching method may be unsatisfactory, and if so, attempt another method?

Decker: Never had this happen, but if I ran into trouble with a simple routine I would reschedule it at a later date and spend the time drilling on the part that was giving trouble.

Winter: Teach the dance in two parts if you can take the extra time. If not, finish the teach and explain the parts as well as you can and try to pick different material for the situation.

Pell: What we would do here depends on the situation we find ourselves in. If it is at a class or club meeting we drop it until the next meeting so that the dancers do not get a mental block about it. Teaching at a festival, etc., we are more or less bound to complete the teach. If it is one that they like, it will be re-worked by their own instructor at the next meeting of the club. This is a situation that all instructors have a horror of and so exercise a good deal of thought about any one dance before using it.

Lovelace: This can happen when a teacher has misjudged the level of the floor. If this happened at a weekly club, you could teach the dance up to a point and complete the teach the following week, thus giving yourself a chance to work out a tricky spot—possibly

change the cues a little. At a festival, where the teach is a one time shot, we would go on through the whole dance, explaining to the dancers that they were being "exposed" to the dance—hoping that possibly their local teachers would pick it up. We are fortunate to have some dancers that just love being "guinea pigs," so if we are planning to teach a dance at a festival and it has something out of the ordinary we will do a quick teach during the coffee break at one of the square dances. This has really helped. By just changing a breaking point in the dance or a little different cue words enables the dancers to quickly pick up the routine.

Essex: We've had just about everything and have done everything you mention at some time or other. There is nothing worse than having to split up the presentation of a dance because it isn't going over. If you drop it completely, the dancer thinks, "Why did he waste my time on it if he's just going to drop it?" By the same token, you can't just press on and frustrate 85% of your floor. Seldom is there enough time left to analyze your teaching method and correct it and still finish in the same session, but this analysis and correction is what must be done. Nine times out of ten when the above happens it's because the instructor hasn't prepared his presentation of the dance carefully enough and if the dance was worth teaching in the first place it should be worth an apology to the dancers and then a second chance given when the presentation is properly prepared. It's a funny thing, but this experience never seems to happen on the second presentation (the bugs have all been ironed out by then).

Day: Assuming you mean teaching at a club,

we have run into this situation several times. Our method of coping with it is to leave part of the routine for the next meeting and, in the meantime try to figure out what was wrong with the way we were teaching it. We have always felt that if a routine wasn't getting across, it was the fault of the instructor and it was necessary for him to modify the breakdown of the routine, or change the wording of the instruction, or stop entirely and finish next time. We have, in the past, taught several dances in sections on successive nights—"Mack's Round" being one example. Took three nights on that one. This way we can spend more time on each section and have it

made clearer to the dancers. At festivals we have had to change the method of instruction right in the middle of the floor—what means something to the folks at home may mean something entirely different to a strange crowd

Don and Jerrie Day, Kermit and Marie Decker, John and Fran Essex, Charlie and Madeline Lovelace, Tom and Kay Pell and John and Wanda Winter have expressed their views on five of a series of eight questions presented to them. More of the Dialog Series will appear in coming issues. We invite your comments.



George and Eileen Eberhart - Canton, Ohio

REAL JEWELS and truly dedicated round dance teachers — that aptly describes George and Eileen Eberhart of Canton, Ohio. They have been square and round dancing for fifteen years and teaching round dancing for the past ten years or so.

During the time before they decided to teach, George devoted much time in evaluating the mechanics of dancing in respect to each step and how best to employ one's entire body in executing each move. His participation in sports and his occupation (tool and die maker and Math teacher) all helped him reach some of the conclusions which he applies to his method of teaching.

Of course, dancing is no fun without a partner, and that's where Eileen comes in; she's the pretty one.

The Eberharts have been married thirty-two years and are the parents of five children and grandparents of one little boy. Eileen has

been a Girl Scout leader for twelve years and is an accomplished seamstress, her forté being wedding gowns and bridesmaids' dresses.

George can be found somewhere on cloud nine these days, all due to his being able to retire after thirty years at his job at the ripe old age of fifty or so. Now he can devote as much time as he likes to teaching and dancing, satisfying a desire of many years standing.

Of course, George and Eileen haven't been exactly sitting on their hands (or should we say standing with their weight on both feet) these past few years. They have been as active as possible, teaching at least one basic class a year (and sometimes as many as three). They also spend much time with their Classics Club, teaching advanced dancing, and with Sweetheart Rounds, an intermediate club which evolved from some of their basic dance classes.

George has been active in State Associations and they have participated in several Ohio State Festivals and dance weeks with many well-known callers. They are members of two square dance clubs and firmly believe that square and round dancing belong together and truly complement each other.

All in all they have been busy and George sums it all up by saying, "They had a tough time dragging me to square and round dance lessons but it would be even harder trying to keep away from the activity now!" This enthusiasm is passed on to all of George and Eileen's dancers and this, they say, is their greatest reward — helping people find satisfaction in dancing.

Bud and Grace Haldi



TAG THE LINE

THE FINAL MOVEMENT on the extended list of 75 Basics, Tag the Line, has more than proven its versatility in recent years. Like many

good basics, Tag the Line has emerged as a series and the proficient dancer has discovered that with very little additional cueing or warning he is able to move effortlessly through some rather intriguing patterns.

Our setup for this series is a rather common one. From two parallel, facing lines (1) the dancers pass thru (2) turn in to face the center of their own line (3) and adjust themselves by a slight side step (this time to their own left) so that they may move forward passing right shoulders (4).

Customarily in doing Tag the Line from this setup, each dancer will move past the two dancers on their immediate right and then be





5



6

issued a follow-up call, which tells them what they are to do next. Somewhere along the line it was discovered that between this starting point (4) and a "completion" point (8) the dancers had actually moved thru three possible, workable setups.

Moving forward just a step, the first dancers find themselves in position for an Ocean Wave

(5). Having completed only 25% of their Tag the Line movement this portion became known as $\frac{1}{4}$ Tag. If, however, all dancers were told to move slightly further to complete a $\frac{1}{2}$ Tag, two Ocean Wave formations could be formed (6). Moving still further, the trailing dancers find themselves set up for an Ocean Wave, thereby accomplishing a $\frac{3}{4}$ Tag (7).



9



10



7



8

Of course, without the interruptions the total unabridged Tag the Line has been accomplished (8). Told to face in (to the center), the dancers, slightly offset (9) can quickly adjust themselves into lines (10) if the follow-up call requires that they go forward up and back. On the other hand, if, when completing the entire Tag the Line (8)

the dancers are told to face to their "right" the result is a two-faced line. (11). From here it's a short 4 steps thru a Wheel and Deal (12) to move the dancers into an 8 Chain Thru position. The versatility of the basic, when combined with clear directional calling and dancer knowledge, can result in almost limitless possibilities.



11



12



23rd NATIONAL

SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

AS A MEANS of publicizing the 23rd National Square Dance Convention in San Antonio next June, Publicity Chairmen, Herman and June Insall, hit upon the idea of using "traveling banners." The first was started on its way at Salt Lake City when it was presented to Chuck Teeple of Kansas City, Missouri, the General Chairman for the 24th National. A second banner was presented to Chris Vear, a British caller now calling in Germany. The Vears and a group from Europe are already registered for the 23rd National, adding to the international flavor of an event already quite cosmopolitan.



The first traveling banner of the 23rd National.

In a pocket on the back of the banner is provided a liberal supply of registration blanks. It is hoped that the first banner will criss-cross the country and come "home" to San Antonio in June, 1974, to be displayed in the "Showcase of Ideas." Each of the 17 districts in Texas will be launching a banner as well, identified as to the area it comes from. As the banners are passed on, of course, the club and town should be added to the list of places it has been.

A new record total of 2,770 dancers registered for the 23rd National at Salt Lake City and as of the middle of August over 4,200 dancers had signed up. Anyone wishing a supply of materials—registration forms, etc.—are asked to write to Herman and June Insall,

4318 Fondren, San Antonio, Texas 78217.



2500th registrants Deac and Carol Prell sign up.

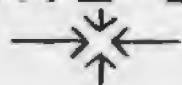
Many new dancers ask, "What is a Convention?" The answer should be, "A *Convention is where you do your own thing.*" With the variety of activities that will be available in San Antonio—from relaxed to challenge dancing, panels on topics varying on how to attract new dancers to tips on sewing, fascinating exhibitions of dancing and the opportunity to tour some of the historical and interesting spots in the area—dancers will be able to truly choose what interests them most.

A word about the facilities in San Antonio is in order. The Hemisfair Convention Center has nine rooms for dancing all under one roof and is completely air conditioned. It has an arena with 9,000 plush seats for resting or viewing exhibitions, special teen and contra rooms and many conference rooms. Jim Hilton says the sound is fantastic.

Many innovations are planned for panels, seminars and workshops. Several new panels are being added. And free buses will take the dancers to and from restaurants which will be reopened after hours—just for square dancers.

If we've "whetted your appetite" for a visit to the 23rd National, better send in your registration. Remember, housing is assigned on a first-registered, first-assigned basis. The address to write for a registration form is P.O. Box 18207, San Antonio 78218.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Germany

Although it's a bit far into the future, the Bavarian Stompers of Augsburg, Germany, have requested that word be passed along concerning the Summer Jamboree. The group is hosting the Jamboree, which will be held July 5, 6, and 7, 1974, as well as a Trail End Dance and barbecue on July 4. A great deal of excitement has been generated and it is hoped that any groups who plan to be in the area on the above dates make plans to attend. Further details will be furnished upon request by Jerry Busch of Bavarian Stompers Club, USASA FS CMR, APO New York, New York 09458.

Ohio

Recently 56 young people from Belgium and Holland (ranging in age from 15 to 30) were guests for a few days in the homes of Delaware County residents. These young people are involved in the People to People Program and their stop in Ohio was organized by the Delaware Jaycees. As part of the entertainment a group of dancers representing Marlers Round Dance Club and several square dance clubs put on a demonstration. Afterward the young people were given a little instruction and were invited to join in the dancing.

Over 100 Japanese and American dancers and spectators were on hand to enjoy the festivities at the Jamboree and 11th Anniversary Dance of the Torii Twirlers of Misawa Air Base, Japan.

Language proved to be no barrier; they picked up the moves very quickly and in no time were dancing simple sequences and loving it! Flip Flop Mixer was taught by Charlie Carter and arrangements have been made to send the record to the young people so that they may continue to enjoy it, if they like. It was a "fun" evening for everyone and all those involved in planning it deserve a big "thank you."

—Sylvia Hooper

Ontario

Ottawa Square & Round Dance Association prepared an information folder to get the word about Square Dance Week out to civic officials, the news media, clubs, callers, etc. The folder contained an SIOASDS poster, a program of events for the week, a bit of history on square dancing and a proclamation issued by the Mayor of Ottawa. Dates were September 17 to 23.

Cornwall Whirlaways celebrated their 25th Anniversary in September. To help celebrate the occasion all of the club's "old" callers were invited to attend along with the executive members of Border Boosters and the Ottawa Square & Round Dance Association. The event began with a covered dish supper at 6:00 pm, followed by an evening of dancing. What a way to end Square Dance Week.

—Lois and Dick Smith

Lakeshore Waves Square Dance Club put



ROUND THE WORLD of SQUARE DANCING

on a demonstration at a Town Council meeting at which time the Mayor of Port Hope "declared" September 17 to 23 as Official Square Dance Week. Council meetings are covered by two daily newspapers and a radio station, so the area public was well informed.

The Sixth Ottawa Square Dance Leadership Conference will be held from 9:30 AM, Saturday, November 9 to 3:00 PM Sunday, November 10, at the National Research Council in Ottawa. Conference Director is Gary Schofield, staff member of Algonquin College. He will be assisted by other members of the college staff. Completing the Conference staff is Dave Taylor. Attendance is limited to permit the fullest participation by all attending. For additional information contact Angus McMorran, 1463 Grace Street, Ottawa, Ontario K1H 7C1.

Wisconsin

Preparations are underway for the 16th Wisconsin State Square and Round Dance Convention to be held in Appleton next August. More news about the convention will be published as the 1974 date draws near.

—Crys Sweet

Alabama

Alabama square dancers joined their friends from many other states in celebrating Square Dance Week, September 17 to 23. The Governor signed a proclamation to this effect.

Montgomery Area Square Dance Association held their 14th Dixie Jamboree in October. Lee Swain and Cal Golden, along with area callers, provided the calling with Don and Pete Hickman handling the round dance portions of the program.

California

September was a busy month in several sections of the State. Cow Counties Hoedown Association celebrated their 24th Anniversary at the Riverside Auditorium on September 29. Santa Clara Valley Square Dancers Association held their 17th Annual Jubilee on the 28th, 29th, and 30th at the Fairgrounds in San Jose. And square dancing on three acres of grass was the promise as Wows 'n Hows presented their Grasshopper Hoedown on the 28th at California State University at Long Beach.

Come square dance under the stars in Death Valley November 7 to 10 at the Annual Death Valley '49er Encampment. This is a gala campout and dancers are reminded to bring

their own food, water and firewood along with their square dancing duds. An art show, fiddler's contest and other entertainment will be a part of the encampment.

Mount Eden High School was the scene for the third Muscular Dystrophy benefit sponsored by the 14 clubs that make up the 7th District of the Northern California Square Dance Association. Proceeds from the dance were presented to Frank Dill and Mike Cleary at KBHK-TV, Channel 44, during the Jerry Lewis Labor Day Telethon for Muscular Dystrophy.



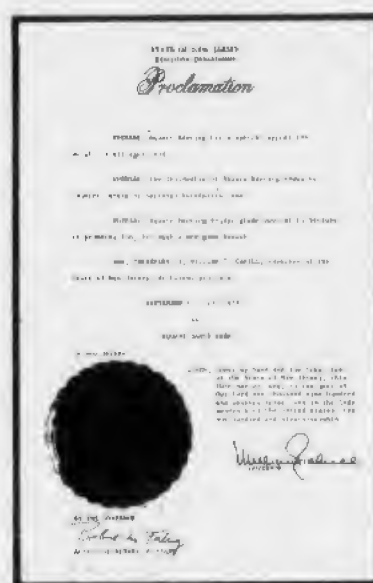
New Mexico Governor Bruce King presented a proclamation announcing September 9 to 15 as Square Dance Week in the State to Rusty Wright (left). Rusty is Special Representative of the New Mexico Square Dance Association.

Michigan

Deuce Williams and Jack May will be on hand to call for square dancing at the 13th Annual Michigan Square and Round Dance Convention November 2 and 3, at Cobo Hall in Detroit. Manning and Nita Smith will be in charge of round dancing for the affair.

New Jersey

September 17-23 was officially designated as Square Dance Week by Governor William Cahill. Each year the Northern New Jersey Square Dancers Association sponsors a poster contest and the design selected by the judges is used in publicizing Square Dance Week in the area.



Kentucky

Paducah Whirlaways will hold their 12th Annual West Kentucky Square Dance Festival November 17 and 18. The event is scheduled for St. Mary's High School with Max Forsyth and Bob Wickers doing the calling. Betty and Clancy Mueller will conduct the rounds. There will be food, fun and an afterparty. Don't miss this, the place where old friends meet and

new ones are made.

Georgia

The 9th Annual Jekyll Island Jamboree got off to a great start August 17 to 19, with Governor Jimmy Carter leading the Grand March and presenting the welcoming address. Rod Blaylock and Bob Bennett joined with many attending callers to present the square dance calling and Audie and Clare Lowe handled the rounds. The afterparty on Friday night featured routines in clogging and the Charleston and Saturday night a "round the world" routine in Spanish, Western, Country, Modern Jazz, Rock, Country Rock and Modern music was presented by a professional guitarist. The Tenth Annual Jamboree will be held August 16 to 18, 1974 at Jekyll Island.

Illinois

Sunday, November 4th, the 19th Annual Northern District Illinois Caller Association will present their Fall Festival. The event will be held at Romeoville high school from 2:00 to 10:00 PM. Further information may be obtained by writing Cliff Benson. 5638 N. Keystone Avenue, Chicago, Illinois 60646.

New York

Copy of the official proclamation issued by Governor Nelson Rockefeller for the observance of Square Dance Week in New York State. The dates are September 17 to 23.

Washington

Governor Daniel Evans issued this official statement proclaiming September 17 through 23 as Square Dance Week in the State of Washington.



Nebraska

Officers elected to serve for the coming year for the Northeast Nebraska Square and Round Dance Federation include: Mr. and Mrs. Lyle Driescher, President; Mr. and Mrs. Charles Feilmeier, Vice President; Mr. and Mrs. Arland Claus, Treasurer and Mr. and Mrs. Paul Goodman, Secretary. Area clubs worked together in preparation for a Fall Festival held in October with a dinner preceding the dance. Also in October the Nebraska Educational Television in Lincoln taped a program on square dancing. Mr. Roger Welsch did the background on the dancing and also hosted the show.

—Alverna and Bob Johnson

Hawaii

In spite of a language difficulty (Chinese, Japanese, Hawaiian and six Haoles) the senior citizens program conducted by Paul and Val-eta Rice has shown great progress. The appreciation of the participants is shown in the many nine course Chinese dinners, gifts at odd moments and, most of all, by the look in their eyes when they learn something new. They finally realize that age is no deterrent to



Joe Lewis called and played his accordion for the dancing pleasure of members of the Double Stars of Dallas, Texas. The dance honored E. O. Rogers and was televised by Channel 8 TV Station.





More than 50 square dancers from all over the country participated in the first square dance Jamboree ever held in Pakistan. Festivities took place in the American School and the two-day affair was an unqualified success.

learning. They have done exhibitions at Waikiki Shell, Honolulu International Center, St. Andrew's Cathedral, Pearl City Shopping Center, the Chinese Church Father's Day Festival, etc., and where else can a fellow of 75 years young dress in his finest white shirt and bright vest whirl his partner in matching gingham? What better hope for the future can be found than this example?

Florida

Central Florida Square and Round Dance Association boasts 300 members. This association will host the 1974 State Convention on Memorial Day Weekend, and the slogan for the event is "More in '74," since a goal of 400 members has been set. Plans for all levels of dancing will be scheduled with Bob Yerington and Jack Lasry calling in the evenings. State callers will officiate at the mike during the daytime sessions.

Texas

Rex Coats and Joe Greer will be the featured callers with Manning and Nita Smith leading the rounds at the 2nd Annual Snyder Square Dance Festival to be held November 10. The beautiful coliseum will be the locale. 57 squares attended this event last year and an even larger crowd is expected to register this year.

—William Vestal

Yukon

To further the square dance movement in the Yukon is a continuous but rewarding struggle. The present club was formed in 1968 and the four squares danced only to records. The second year there were five squares and Don Sumanik did a bit of calling to supplement the records. During the year Bob Fyfe came from Yellowknife to call a dance and conduct some workshops, which gave the club a tremendous boost and they experienced their first introduction to round dancing. Other clubs are far away and transportation presents a problem but they do manage to get together with other dancers occasionally. The club is depleted every year by transfers so there's a continual need to recruit new dancers. The dancing is seasonal — from early October to late April which presents difficulties in regards to learning but, although the group may never reach an advanced level of dancing, they get a lot of enjoyment out of the activity — and that, after all, is the main objective. Occasionally they find themselves facing 30° to 50° below zero weather come square dance night—but whoever heard of cancelling a square dance because of the cold? Square dancers in the North are a hearty lot and all look forward to Saturday nights when Don Sumanik says "Square Your Sets."

—Jens and Helga Kristensen

SQUARE DANCE WEEK, 1973

INDICATIONS, AT THE TIME OF PUBLICATION, pointed to a lively observation of SQUARE DANCE WEEK this year. Those of you with "success stories" to tell of your area's participation are invited to send in the particulars for a later wrap-up. Good action photos of special dances and "unusual" tie-ins to the SQUARE DANCE WEEK theme are especially welcome. Copies of proclamations and just word that your area participated will be helpful in putting together our covering story.

SQUARE DANCE WEEK, 1974 is scheduled to start Monday, September 16 and run through Sunday, September 22. Special posters and bumper strips to help in your promotional program will be available in the Spring and will be announced in a coming issue of SQUARE DANCING. By planning a full year in advance, your area is bound to benefit from this annual coordinated program. Watch these pages for ideas and success stories from other areas.

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



November, 1973

CALIFORNIA, HERE WE COME! Or, perhaps we should say "Jack Murtha, here we come," since our destination is Yuba City to visit one of Jack's clubs. Jack is a typical home-club caller and his program covers all levels of dancing—from the basic 50 through club level and experimental movements. The following selection of calls are examples of some of the material enjoyed by his dancers. Once again, we remind you that the material is not necessarily original with Jack, but it is a sampling of the things he likes to call and which afford pleasure to the many who dance to his calling. So, square up and enjoy!

One and three right and left thru

Same ladies chain

Square thru

Slide thru

Pass thru

Partner trade

Square thru

Trade by

Swing thru

Girls turn back

Couples circulate

Bend the line

Slide thru

Star thru

Pass thru

Wheel and deal

Double pass thru

First couple partner trade

Pass to the center

Swing thru

Turn thru

Left allemande

One and three pass thru

Around one line up four

Pass thru

Wheel and deal

Double pass thru

Girls partner trade

Pass to the center

Girls square thru three hands

Pass to the center

Boys square thru three hands

Pass to the center

Girls turn back

Left allemande

Sides face grand square six steps

To a line of four

Right and left thru

Rollaway then

Pass thru

Tag the line

Face in

Right and left thru

Rollaway then

Pass thru

Bend the line

Half square thru to a

Right and left grand

One and three square thru

Centers pass thru

Slide thru

Pass thru

Bend the line

Star thru

Square thru

California twirl

Rollaway half sashay

Star thru

Centers pass thru

Centers in

Cast off three quarters

Star thru

Substitute

Centers pass thru

Square thru

California twirl

Rollaway half sashay

Star thru

Centers pass thru

Centers in

Cast off three quarters

Star thru

Substitute

Pass thru

Left allemande

One and three curlique

Centers box circulate

Boys run

Pass thru

Circle four

Line up four

Right and left

And a quarter more

Couples circulate

Bend the line

Right and left thru

Pass thru

Ends fold

Centers turn back

Left allemande

Sides face grand square twelve steps
Centers back out
Line up four
Pass thru
Arch in the middle
The ends duck thru
Do sa do
Spin the top
Others divide and
Star thru
Centers turn thru
Split two round one to a line
Pass thru
Arch in the middle
Ends duck thru
Then do sa do
Spin the top
Others divide and star thru
Centers turn thru
Left allemande

JACK MURTHA



Jack and Thelma Murtha have been involved in the square dance activity since 1951, when Jack began calling for school classes. He is still very much involved in this phase of square dancing, spending a great deal of time calling for elementary, high school and college classes. With Bob Ruff he has created teaching albums on the Sets in Order label and teaches extension courses for several universities, including techniques for teaching square dancing in schools. Jack has completed his doctorate at Stanford University and has recently become Director of Instructional Services for Sutter County (California) Schools. A member of the SIOASDS Gold Ribbon Committee, Jack has also served on the President's Council of Physical Fitness and Sports. He holds a dream that someday our school programs will be so effective that everyone will be able to include simple square dancing in their picnic and church activities as easily as they now include softball.

Number one couple only back to back
With the corner box the gnat
Square your set just like that
New one and three cross trail thru
Round one to a line of four
Pass thru
Bend the line
Boys spin the top
Girls swing thru
Boys swing thru
Girls spin the top
Everybody spin chain thru
Centers only U turn back
Couples hinge and trade
Centers pass thru
Spin chain thru
Centers only U turn back
Couples hinge and trade
Centers pass thru
Star thru
Bend the line
Pass thru
Wheel and deal
Substitute
Pass thru
Left allemande

One and three square thru
Swing thru
Girls circulate
Boys trade
Swing thru
Boys circulate
Girls trade
Swing thru
Girls circulate
Boys trade
Girls turn back
Couples circulate
Bend the line
And do sa do
Spin the top
Spin chain thru
Boys circulate once
Boys run
Cast off three quarters
Box the gnat
Then do sa do
Boys in middle ocean wave
Spin the top
Spin chain thru
Girls circulate once
Girls run
Cast off three quarters
Box the gnat
Slide thru
Eight chain three
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Promenade don't slow down
 Four couples wheel around
 Four couples backtrack
 Four men run to allemande thar star
 Everybody U turn back
 Slip the clutch
 Go red hot
 Right hand lady right
 Partner left all way round
 Corner right
 Partner left allemande thar
 Slip the clutch
 Left allemande

Allemande left
 Allemande thar
 Forward two make a star
 Shoot that star
 Do sa do the next
 Promenade don't stop
 One and three wheel around
 Right and left thru
 Slide thru
 Pass thru
 Trade by
 Split the outside two
 Round one line up four
 Arch in the middle
 The ends duck out
 Everybody straight ahead
 Left allemande

Two and four ladies chain
 One and three right and left thru
 Same couples square thru
 Do sa do outside two
 Make an ocean wave
 Boys circulate
 Girls turn back
 Couples circulate
 Boys run
 Boys trade
 Girls run
 Girls trade
 Boys turn back
 Girls run
 Boys trade
 Girls turn back
 Girls circulate
 Boys turn back
 Couples circulate
 Girls run
 Girls trade
 Boys run
 Boys trade
 Girls turn back
 Boys run
 Girls trade
 Boys turn back
 Boys circulate
 Girls turn back
 Couples circulate
 Wheel and deal
 Pass to the center
 Square thru three hands
 Left allemande

One and three star thru
 Double pass thru
 Reverse the pass
 Centers right and left thru
 Double pass thru
 Then cloverleaf
 Zoom
 Double pass thru
 Reverse the pass
 Centers right and left thru
 Double pass thru
 Cloverleaf
 Zoom
 Double pass thru
 Reverse the pass
 Square thru three hands
 Left allemande

One and three spin the top
 Sides divide
 All meet in a line
 Right and left thru
 Slide thru
 Pass to the center
 Star thru
 And do sa do
 Spin the top
 Others divide
 All meet in a line
 Right and left thru
 Slide thru
 Pass to the Center
 Right and left thru full turn
 Square thru four hands
 California twirl
 Bend the line
 Half sashay
 Arch in the middle
 And the ends left allemande

One and three pass thru
 U turn back
 Star thru
 Veer to the left
 Wheel and deal
 Pass to the center
 Square thru four hands
 Separate round one to a line of four
 Star thru
 Substitute then
 Centers pass thru
 Spin chain thru
 Girls circulate twice
 Boys run
 Bend the line
 Right and left thru
 Put the girls in front and
 Double pass thru
 Cloverleaf
 Girls square thru four hands
 Separate and
 Go round and stand behind the boys
 Boys star right all the way to corner
 Left allemande

See page 16 for a special '74 Yearbook offer.

ROUND DANCES

SECOND KISS — Grenn 14176

Choreographers: Joe and Es Turner

Comment: The music has the big band sound. The waltz routine is not for the novice dancer.

INTRODUCTION

1-4 BUTTERFLY Wait; Wait; Roll LOD, 2, 3; Pickup to CLOSED, 2, 3 M facing LOD; PART A

1-4 Fwd Waltz; (Lady under to LEFT-OPEN) Fwd, 2, 3; Fwd, 1/4 L Turn M face COH, Close; Change Sides, 2, 3 end M facing WALL in CLOSED;

5-8 Balance Back, Twist, —; Recov, Manuv, 2 end M facing RLOD; Pivot, 2, 3 end M facing LOD; Back, Back, Close;

9-12 Fwd Waltz; (Twirl end in TAMARA) Fwd, 2, 3 M face LOD; Fwd Waltz; (Unwind to BUTTERFLY) Fwd, Side, Close;

13-16 Side, Behind, Side end in MODIFIED BANJO; Manuv, 2, 3 end M facing RLOD in CLOSED; Heel Pivot, 2, 3 to face LOD in SEMI-CLOSED; Pickup to CLOSED, 2, 3 end in CLOSED M facing DIAGONAL LOD and WALL;

PART B

1-4 Join both hands Balance Apart, Point, —; (Wrap end facing LOD) Fwd Waltz; Fwd Waltz; (L face Roll end on inside in LEFT-OPEN) Side, Fwd, Close;

5-8 Fwd/Check, Recov, Turn in end facing RLOD in SEMI-CLOSED; Hook, Unwind, 2 end facing LOD in SEMI-CLOSED; Fwd Waltz; Pickup to CLOSED, 2, 3;

9-12 Fwd, Draw, Close; Fwd Waltz; Fwd, Draw, Close; Fwd Waltz;

13-16 (L) Waltz Turn end M facing RLOD; Turn, Side, Thru end facing LOD in SEMI-CLOSED; Pickup to CLOSED/Side Draw, Close; Side, Draw, Touch;

SEQUENCE: A — B — A — B plus Ending.

Ending:

Side Corte ending in REV-SEMI-CLOSED M Step Side twd COH Point Toe.

MELODY OF LEAVES — Grenn 14176

Choreographers: Emmett and Monette Courtney

Comment: This is re-do of a pop record. The intermediate routine has a tricky rhythm.

INTRODUCTION

1-4 M facing WALL and partner no hands joined Wait; Apart, Point, Together, Touch; Roll LOD, 2, 3, Point; Rev Roll, 2, 3, Draw to SEMI-CLOSED facing LOD;

PART A

1-4 Fwd Two-Step, , Fwd Two-Step,; (Cross to COH, Back to face RLOD in SEMI-CLOSED, Back, Back/Lock;) L Turn to face DIAGONAL COH and LOD, Back to face RLOD in SEMI-CLOSED, Back, Back/Lock; Back, L Turn, Fwd, 2 end

BANJO M facing LOD; Fwd, Fwd/Lock, Fwd, Fwd;

5-8 M face WALL in CLOSED Side/Close, Turn to BANJO, Check, Cross/Side; Fwd/Lock, Fwd, Fwd, Side/Close end in CLOSED M face WALL; 1 3/4 R Pivot, 2, 3, 4 end M face LOD; Dip Back, Recov to SEMI-CLOSED, Fwd, 2;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

17-20 Side/Lift, Back, Fwd/Close, Fwd/Close; Step/Flare, Behind face RLOD in LEFT-OPEN/Side to BUTTERFLY M face WALL, Front/Side, Behind/Side; Fwd/Lift, Fwd, Side/Close, Cross to end in BANJO; Side/Close, Cross to SIDECAR, Side/Close, Thru to SEMI-CLOSED ;

21-24 Repeat action meas 17-20 Part B:

SEQUENCE: A — B — B — A plus Ending.

Ending:

1-2 (Twirl) Fwd, 2, 3, 1/4 R face to CLOSED M facing WALL; 1 3/4 R Pivot, 2, 3, 4; Side, Point.

A CONTINENTAL WELCOME — Hi-Hat 915

Choreographers: Pete and Carmel Murbach

Comment: Lively music to the opening song from the musical Cabaret (Wilkommen). A fast moving contemporary routine.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

1-4 Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, —; Back, —, Side, Close; Side, —, Fwd to MOD. BANJO, —;

5-8 Fwd, Lock, Fwd, —; Manuv, —, Side, Close end M facing RLOD in CLOSED; Pivot, —, 2, —; Pivot, —, 2 end M facing LOD, —;

9-12 Fwd, —, Manuv, —; Side, Close M facing RLOD, Back, —; Pivot, 2, 3 to MOD. BANJO M face RLOD, —; Back, Lock, Back, Back;

13-16 Back, Lock, Back, —; Side, —, Fwd/BANJO Check, —; Cross, Side, Fwd, Lock; Fwd, Lock, Fwd, —;

17-20 Manuv, — end in CLOSED M facing RLOD, Side, Close; Turn, —, Side, Close; Turn, —, Side, Close end M facing RLOD; Back Pivot, —, 2, —;

21-24 Side, —, Back M facing WALL, —; Side, Close, Side, Close; Side, —, Thru/Manuv end M facing RLOD in CLOSED, —; Pivot, —, 2 end in SEMI-CLOSED facing LOD, —;

PART B

1-4 Fwd Two-Step; Pickup to CLOSED, —, Side, Close; L Turn, —, Side, Close; L Turn, —, Side, Close end M facing LOD;

5-8 Fwd, —, Manuv end M facing RLOD, —; Side, Close, —, Back Pivot; 2, —, Side, —; Back, —, Side, Close M facing LOD;

- 9-12 $\frac{1}{4}$ L Turn M face COH, —, Side, Close; Side to MOD. BANJO M face RLOD, —, Back, —; Back, Lock, Back, —; Banjo Pivot, —, 2 end M face WALL, —;
- 13-16 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross, Side end in BANJO M facing LOD; Fwd, Lock, Fwd, —;
- 17-20 Repeat action meas 17-20 Part A:
21-24 Repeat action meas 21-24 Part A:
SEQUENCE: A — B — B plus Ending.
Ending:
1-3 Side, Behind, Side, Front; Side, Behind, Side, Front end in SEMI-CLOSED facing LOD; Point Fwd, —, $\frac{1}{4}$ R Turn M face WALL/Step, Point Fwd.

SPIRIT OF 76 — Hi-Hat 915

Choreographers: Irv and Betty Easterday

Comment: A novelty dance that is not difficult to music with a military march flavor.

INTRODUCTION

- 1-4 BUTTERFLY M facing WALL Wait; Wait; Back Away, 2, 3, Touch; Together, 2, 3, Touch to BUTTERFLY;

DANCE

- 1-4 Side, Behind, Side, Brush to OPEN facing LOD; Lift/Recov, Step Fwd to face WALL in BUTTERFLY, Tap, Tap; Side, Behind, Side, Brush to OPEN facing LOD; Lift/Recov, Step Fwd to face WALL in BUTTERFLY. Tap, Tap to CLOSED;
- 5-8 Turn Two-Step/Turn Two-Step; Turn Two-Step/Turn Two-Step end in SEMI-CLOSED facing LOD; (Twirl) Fwd, 2, 3, Knee; Back, Close, Fwd, Touch end in OPEN;
- 9-12 Walk Fwd, 2, 3, 4; Fwd/Heel, Recov, Hook, $\frac{1}{2}$ L Turn end in LEFT-OPEN facing RLOD; Walk Fwd RLOD, 2, 3, 4; Fwd/Heel, Recov, Hook, $\frac{1}{2}$ L Turn end in OPEN facing LOD;
- 13-16 Fwd Two-Step/Fwd Two-Step; Fwd Two-Step/Fwd Two-Step end in BUTTERFLY M facing WALL; Side, Behind, Side, Front; Circle Away, 2, 3, 4 end in BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru two and one half times plus Ending.

Ending:

- 1-2 Side, Behind, Side, Behind; Back Away, 2, 3, Touch.

HAPPY DANCING — Grenn 14177

Choreographers: Oscar and Fran Schwartz

Comment: Busy but not difficult two-step with peppy music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end facing WALL in BUTTERFLY; Side, XIB to face RLOD, Back in LEFT-OPEN, —;

- 5-8 Back, Close, Fwd/Check, —; Recov, Side to face partner and WALL, Thru to CLOSED, —; Side, Behind, Side, Front; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED;

9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

PART B

- 17-20 Side, Close, Back, —; Back, Close, Fwd end in BUTTERFLY SIDECAR, —; Change Sides, 2, 3 end in BUTTERFLY M facing COH, —; Side, Close, Side, Close;
- 21-24 Starting with M facing COH repeat action meas 17-20 except to end M facing WALL:
- 25-28 OPEN facing LOD Fwd Two-Step; Fwd Two-Step/Check; Back, Turn to face RLOD, Thru to LEFT-OPEN, —; $\frac{3}{4}$ R face Solo Spot Turn, 2, 3 end in SIDECAR M facing WALL, —;
- 29-32 (Spot R face Twirl) Circle L, 2, 3, —; On Arnd, 2, 3 end facing RLOD in CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

SEQUENCE: A — B — A — B plus Ending.

- 1-2 Fwd Two-Step; XIB, Side, Point, —;

SWEET THOUGHTS — Grenn 14177

Choreographers: Dwain and Judy Sechrist

Comment: Pleasant waltz music. The routine has both right and left face turning waltzes.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;

PART A

- 1-4 OPEN Fwd Waltz; Pickup to CLOSED, 2, 3 M facing LOD; Bwd Waltz; (L Twirl) Back, $\frac{1}{4}$ R Turn to face WALL and partner, Close with lead hands joined;
- 5-8 Cross, Side, Close; Cross, Side, Close to end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn to end in BUTTERFLY M facing WALL;

9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL:

PART B

- 1-4 Side, Behind, Side; Manuv, 2, 3 end M facing RLOD; Pivot, 2, 3 to face LOD; Back, Side, Close;
- 5-8 (L) Turn Waltz; (L) Turn Waltz to end M facing WALL; (Twirl) Side, Behind, Side; Pickup to SIDECAR M facing DIAGONAL LOD and WALL;
- 9-12 Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3 end in CLOSED M facing WALL; Dip Back, —, —; Manuv, 2, 3 end M facing RLOD;
- 13-16 (R) Waltz Turn; (R) Waltz Turn end M facing WALL; (Twirl) Side, Behind, Side end in BUTTERFLY; Thru, Side, Close;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-3 CLOSED M face WALL Dip Back, —, —; Side, Draw, Touch; Apart, Point, —;

STRALIA

By Brian Hotchkies, Dudley, Australia
Heads square thru
Slide thru, flutter wheel
Spin the top
Girls circulate
Right and left grand

DIAGONAL YOU GO

By Bill Armstrong, Los Angeles, California
One and three square thru
Split two a line of four
End ladies chain diagonally
Same ladies chain across men turn 'em
New end ladies chain diagonally
Bend the line
New end ladies chain diagonally
Forward eight, star thru
Spin the top, spin it again
Eight chain one
Left allemande

EASY SASHAY

By Dave Yates, Adak, Alaska
Heads pass thru
Separate around one to a line
Forward and back
Two men together half sashay
Two girls together half sashay
Forward and back
Star thru, pass thru
Left allemande

WHAT I KENDO U KENDO BETTER

By John Ward, Alton, Kansas
Heads square thru four hands you do
Curlique one quarter right
Box the gnat
Do a right and left thru
Dive thru, pass thru
Curlique, one quarter right
Box the gnat
Do a right and left thru
Dive thru, pass thru
Left allemande

CONTRA CORNER

MONTEREY SPECIAL

By Don Armstrong
Formation: 1-3-5 crossed over and active
Record: Any well phrased 64 count Reel
— — — —, With the corner do sa do
— — — —, Right to the corner balance twice
— — — —, Pass by the right everybody march
— — — —, Turn and then come back to her
— — Allemande left, — — ladies chain
— — — —, With the music chain them back
— — — —, — — Slow square thru
(Right, two, cha cha cha), (left, two, cha cha cha)
(Cadence calls—not prompts)
Note: This dance was written at Asilomar, the site of the American Square Dance Society's "Square Dance Vacation Institute." Asilomar is on the beautiful Monterey Peninsula overlooking the Pacific in Northern California.

In answer to several requests, we're including a "sample" of the calls contained on the 1973 Premium Record. Would you like more?

Dick Leger (from the Album)

Head two ladies chain across the ring
One and three move up to the middle
And come on back
Why don't you square thru four hands
Circle four with outside pair
Head men break make a line and move it
Walk up and come on back
Everybody cross trail, left allemande

Side men take your partner and your corner
Walk up to the middle and come on back
All six pass thru do a U turn back
Head men take two girls move up to middle
Then come on back
All six pass thru do a U turn back
Side men take two girls dance up to middle
Then come on back
All six pass thru do a U turn back
Head men take two girls move up to middle
Then come on back
All six pass thru do a U turn back
All join hands go forward and back
Bow to your corners and partner all

SINGING CALL*

JAMBALAYA

By Dick Leger, Bristol, Rhode Island
Record: Grenn #12139, Flip Instrumental with Dick Leger
MIDDLE BREAK
Join your hands circle left on the bayou
Go all the way around the ring o
Allemande left your corner lady
Do sa do your pet
Allemande left your corner
Weave around that big old set
Jambalaya crawfish pie chili gumbo
Do sa do ma cherie me o
Promenade big guitar and be gay o
Son of a gun
Let's have some fun along the bayou
FIGURE:
Heads pass thru split the ring
Go around just un o
In the middle circle four along the lagoon o
Frontier whirl corner swing me o my o
Join your hands circle left along the bayou
Four ladies chain straight across
That big old ring o
Chain the ladies back and hear me sing o
Your corner do sa do
See saw your lady
Allemande left that corner
Weave the ring o
Jambalaya crawfish pie chili gumbo
Do sa do ma cherie me o
Promenade big guitar and be gay o
Son of a gun
Let's have some fun on the bayou
SEQUENCE: Figure twice for heads, Middle break, Figure twice for sides.

JUST A VARIATION

By Trent Keith, Memphis, Tennessee

Heads star thru, pass thru
Circle four to a line of four
Pass thru, wheel and deal
Double pass thru
All eight California twirl
Centers pass thru
Left allemande

Here are a couple of figures using the cur-
lique movement. They are by Bob McCarron,
Stoughton, Massachusetts.

Heads lead right, circle to lines
Curlique, single file circulate
Boys run, curlique
All eight circulate
All eight circulate
Curlique, boys circulate
Boys run, wheel and deal
Sweep one quarter, pass thru
Partner trade, curlique
Single file circulate
Boys run, left allemande

Heads spin the top (girls move up)
Curlique, head men run
Star thru, pass thru
Slide thru, spin the top
(Girls move up), curlique
Boys run, cross trail thru
Allemande left

ANYONE

By Darrell Hedgecock, Anaheim, California

Head ladies chain, heads pass thru
Cloverleaf, sides pass thru
Star thru, California twirl
Wheel and deal, double pass thru
Cloverleaf, peel off
Bend the line, slide thru
Centers in and
Cast off three quarters
Slide thru and
Square thru three hands
Pass thru, left allemande

PACE IT

By Bruce Welsh, New Orleans, Louisiana

Four ladies chain three quarters
Couples one and two right and left thru
New one and three ladies chain
New couple one go down the middle
Split number three around one
Line up four
New two and four star thru
U turn back
If you can split the line
Go round two, line up six
Lone couple U turn back
Split the line go round three
Line up eight
Line of eight bend the line
Lines of four tag the lines
Cloverleaf, centers turn thru
Allemande left

SINGING CALL*

RIDE ME DOWN EASY

By Dick Hedges, Houston, Texas

Record: Bogan # 1253, Flip Instrumental with
Dick Hedges

OPENER, MIDDLE BREAK, ENDING

Join hands circle to the left
Around you go left allemande your corner
Your own a do sa do look her
Straight in the eye and star thru
Boys run right and then
Left allemande weave round the ring
Won't you ride me down easy Lord
Ride me on down swing the girl around
Promenade say I'm easy come easy go
And easy to love when I stay

FIGURE:

Head two ladies chain to the right
And turn that pretty Sue
Head two couples flutter wheel
Move it round you do
Sweep a quarter and pass thru
And do a do sa do when you're done
Swing thru the boys run right and go
Tag the line face to the left
And promenade that ring go full around
When you're home you swing
Say I'm easy come easy go
And easy to love when I stay

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SINGING CALL*

BLUE MOON OF KENTUCKY

By Johnny Creel, Metairie, Louisiana

Record: Lore #1140, Flip Instrumental with
Johnny Creel

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across that ring now
Join hands and circle left you know
Allemande left go allemande thar
Go forward two and star men back in
You've got a right hand star
Shoot that star and weave the ring
In and out you go meet your girl and
Do sa do promenade you know
Blue moon of Kentucky keep on shining
Shine on the one
That's gone and been untrue

FIGURE:

Those heads flutter wheel
Straight across that ring
Then square thru four hands across you go
Swing thru go two by two
Then the boys run right you do
Bend the line and right and left thru
Star thru and pass thru
That corner lady swing
Swing that corner girl promenade the ring
Blue moon of Kentucky keep on shining
Shine on the one
That's gone and left me blue

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

1974 YEARBOOK OUT NEXT MONTH

All of the dances and drills that have appeared in this magazine from the January, 1972 issue through December, 1973, will soon be contained in one easy-to-use volume. The 1974 issue of the Yearbook, with the 1,200 patter calls, singing calls, rounds, mixers, quadrilles and contra dances that have been featured in the Workshops of the 1972 and 1973 issues of **SQUARE DANCING**, will be available for you in one handy, indexed collection. For ordering information and details of a special pre-publication offer, see page 16 of this issue.

ONE AND A

By Heiner Fischle, Hannover, West Germany
Couples one and three do a ladies chain
Couples one and four do a ladies chain
Couples four and two do a ladies chain
Couples four and three do a ladies chain
Couples three and one do a ladies chain
Couples three and two do a ladies chain
Couples two and four do a ladies chain
Couples two and one do a ladies chain
Left allemande

Orlo Hoadley of Rochester, New York sent us the following two breaks. He says he uses them as breaks in singing calls occasionally for variety.

Men star by the right
Come back by the left
Pick up your corner, star promenade
Hub backs out
Four ladies chain across
Four ladies cross over
Curlique to a wrong way thar
Slip the clutch, ladies U turn back
Promenade home

Four ladies chain three quarters
Join hands circle left
Four ladies rollaway
Four ladies rollaway, do paso
Turn partner left like an allemande thar
Slip the clutch, swat the flea, promenade

THOSE WHO CAN

By Ed Fraidenburg, Midland, Michigan
Two and three right and left thru
Number one lady, number three gent
Face your corner, box the gnat
Sides half square thru, centers in
Cast off three quarters, ends trade
Same ends run
Cast off three quarters
Ends turn back, all star thru
Those who can flutter wheel
Those who can pass thru
Those who can right and left thru
Those who can flutter wheel
All trade by, left allemande

PEEL OFF YOU DO

By Jeanne Moody, Salinas, California
One and three square thru
Split two around one to a line
Everybody box the gnat
Right and left thru
Pass thru, wheel and deal
Double pass thru, peel off
Just the ends star thru
California swirl
Same ladies flutter wheel
Same two right and left thru
Roll this lady half sashay
Everybody left allemande

WHERE'D HE GO

By Julia Smyth, Middlesex, England
From a squared set or a circle
Boys run right
Girls do a U turn back
Lady on right California swirl
Girls run right
Boys U turn back
Lady on right California swirl
Lady on right half sashay
Boys run right
Girls U turn back
Lady on right California swirl
Lady on right half sashay
Lady on left it's a
Left allemande

SINGING CALL*

LET ME SING

By Bill Volner, Sikeston, Missouri
Record: Red Boot #143, Flip Instrumental with
Bill Volner
OPENER, MIDDLE BREAK, ENDING
You walk around the corner
See saw your own
The heads pass thru cloverleaf round one
In the center curlique then
Make a right hand star to the corner
Go left allemande and weave the ring
O let me sing let me sing
Swing the partner round and round
You promenade the ring
Let me sing to the rhythm of a
Modern square dance band
Just let me sing
FIGURE:
The head two couples promenade halfway
Side two ladies chain
Turn a little girl I say
Sides star thru pass thru
Circle four and make a line
Rock up and back
Star thru pass thru that corner swing
Left allemande and then you
Promenade that ring let me sing
To the rhythm of a modern square dance band
Just let me sing
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

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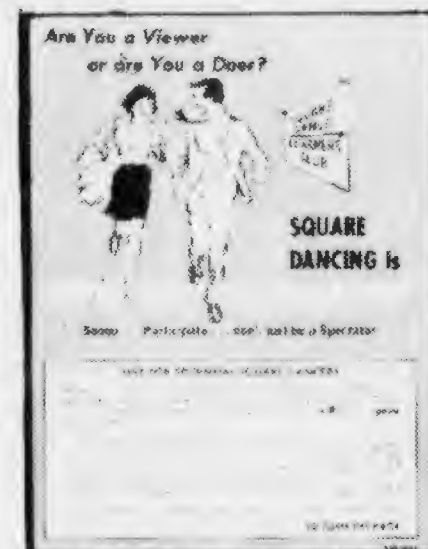
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To get people interested in square dancing is just half the job. Answering their questions and hopefully getting them into a learner class is the ultimate aim. Copies of this flyer are available in lots of **100** for **\$2.00**. Special quantity prices for lots of 1,000 or more on request.

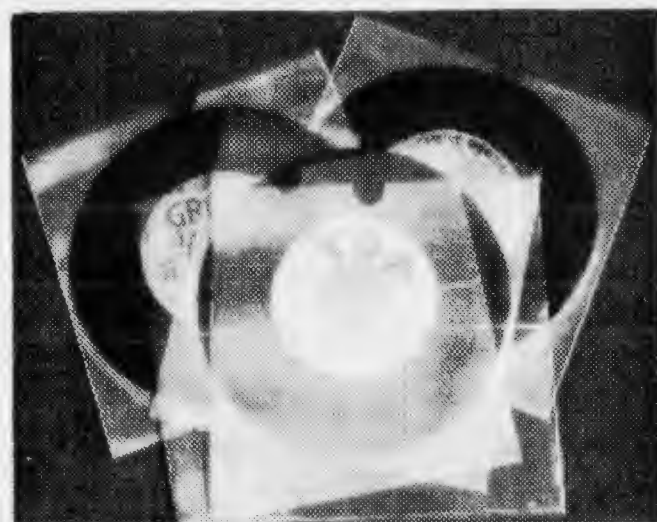


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CALLER of the MONTH

Lee Schlange - St. Louis, Missouri

THIS MONTH WE TAKE PLEASURE in featuring a lady caller, Lee Schlange of St. Louis, Missouri. Lee is a dedicated and talented caller who has conducted at least one beginner class each year for the past twenty-one years and friends have estimated that at least 5,000 persons have learned to square dance through her efforts. She has also been successful in the formation of eight clubs from beginner classes.

Lee got her start when she was an active member of the Reavis School Mother's Club, where she started teaching square dancing to the youngsters to Mother Goose Rhymes. She had graduated from Al Brundage's Caller's School in Springfield, Massachusetts, in 1952.

A charter caller for the Heart of America where she has called for the past nineteen years, Lee was also a traveling caller until these activities were curtailed by her husband, Arman's, health. She is currently teaching a beginner class for the St. Louis County Park Department, and this year marks her twelfth under their sponsorship.

Husband Arman is an electrician and an excellent sound man. The couple are the parents of two daughters who square dance, and

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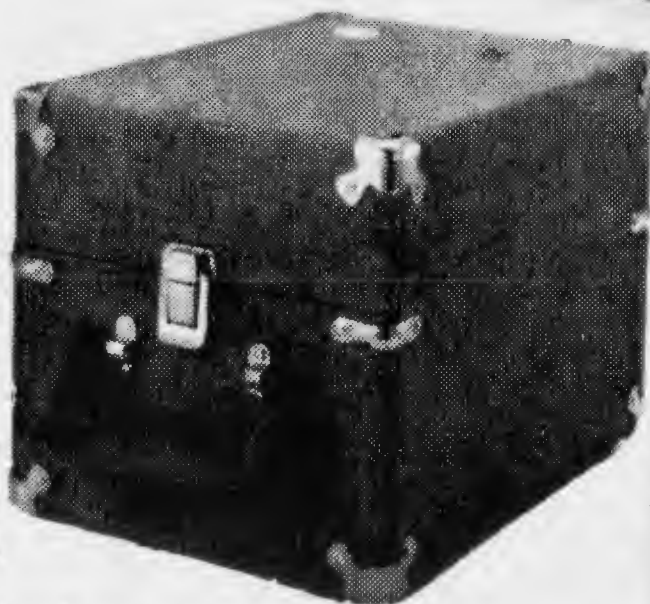
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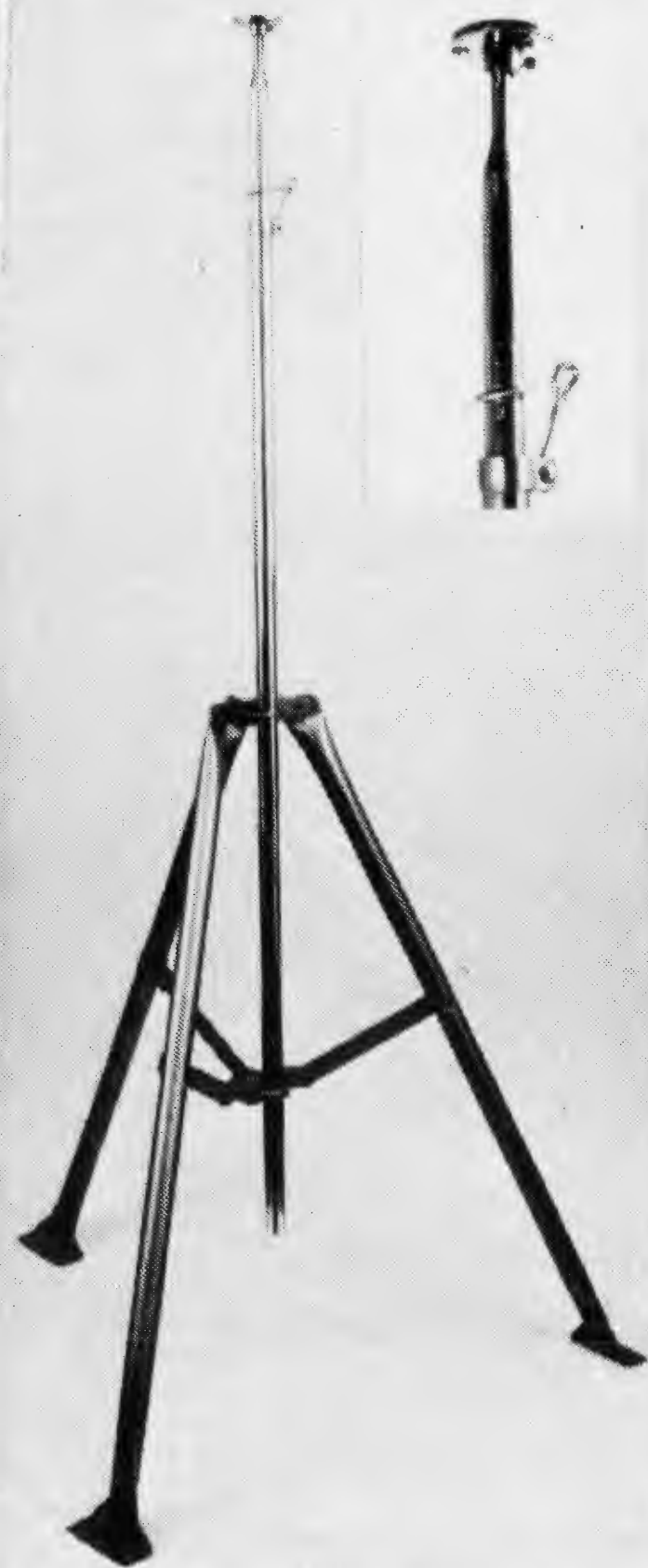
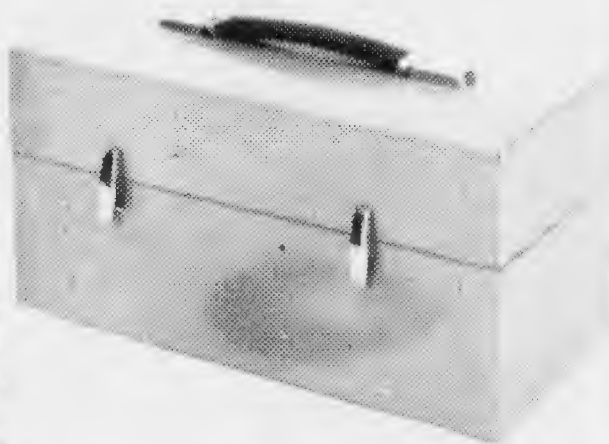


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both sons-in-law have also tried their hand at calling.

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We "tip our hat" to our talented lady caller and extend our thanks to Gene and Ann Thomas of St. Louis for telling us about her.

RAEMAN C. JACK

A scholar, humanitarian, philosopher, a pillar in the church, lover of square dancing and a friend to all. Those qualities describe Raeman Jack of Stoneboro, Pennsylvania who passed away in August. We extend our sincerest sympathy to his wife, Irene, his family and many friends.

(LADIES ON THE SQUARE,
 continued from page 22)

Your scrap box provides you with a ready-made source of material for a patchwork dress. All kinds of designs can be used. The simplest would be squares, sewed together for the skirt. This could be done in gathered tiers (all the squares the same size); or varying the size with each tier. A very effective way is to set off each layer or tier with a plain, coordinating fabric, which could also be used for the bodice and sleeves. The neck and sleeves can be trimmed with a ruffle (of one of the patch materials) and finished off with a bias edge trim. You might wish to exchange fabrics with others in your club.

Perhaps you have two fabrics that look well together. Consider using plain and print fabrics, alternating the squares for the skirt and using the plain fabric for the bodice, with sleeves and neck ruffle and trim of the print.

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being your medium.

MAKING FRIENDS

Writing in Tel Star, the communication satellite of Tennessee Valley Square Dance Association, Editor Bickie Raspilair offered these reflections: "Do you know someone who needs to make more friends? Take them to a beginners class. Do you feel detached from other club members? Strengthen your ties. Get on the refreshment committee. Take an office. Organize a picnic. Go out to eat after the dance with fellow dancers. Travel together to

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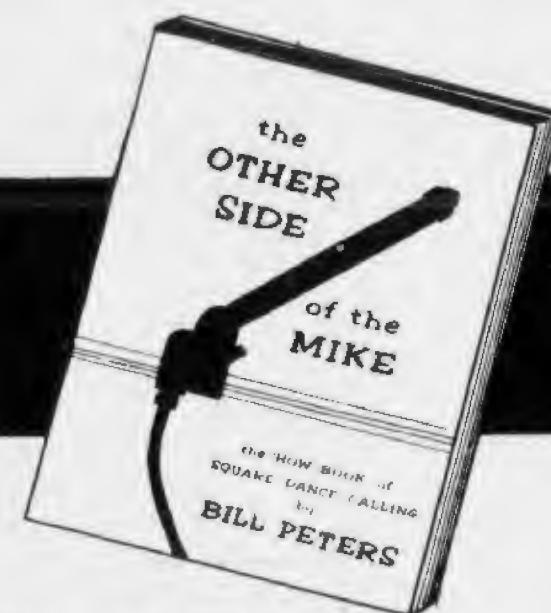
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a special or to visit another club. Get to know and enjoy your square mates." That's really sound advice, and those who choose to follow it will find it well worth the effort!

SQUARE DANCE, INC. OF ARKANSAS

Square Dance Inc., of Arkansas was organized in August, 1971, for the purpose of preserving and promoting square dancing in the State of Arkansas, so that the art of this great American heritage will not be lost but continue to grow. One of the many ways that the organization has utilized to promote this idea

is the Scholarship Award given annually to a deserving young man who is chosen by the Board of Directors. This year's award was presented to Steve McDonald of Marked Tree, Arkansas. Steve is a senior at Marked Tree High School, is in the upper 10% of this class, and is presently working part time as a disc jockey at a local radio station. He has been dancing for three years and shows promise of becoming an outstanding caller and leader. Our congratulations to Steve and to the sponsoring organization, Square Dance, Inc.

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ON THE
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SINGING CALLS

DOWNFALL OF ME — Blue Star 1958

Key: G Tempo: 130 Range: HB
Caller: Nate Bliss LG

Synopsis: (Break) Four ladies chain across — circle left — four ladies flutter wheel — circle left — left allemande — weave ring — promenade (Figure) Heads square thru — corner do sa do — square thru again — boys run — scoot back — boys run — left allemande — swing a new one — promenade.

Comment: A good singing song with a pattern that keeps everyone moving at an easy clip.
Rating: ☆☆☆

ME AND MAMA — Red Boot 141

Key: F Tempo: 128 Range: HC
Caller: Don Williamson LC

Synopsis: (Break) Four ladies chain three quarters — heads promenade three quarters — sides square thru three quarters — circle up four — square thru three quarters — left alle-

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

mande — promenade (Figure) One and three square thru four hands — corner do sa do — spin chain thru — girls circulate twice — turn thru — allemande corner — walk by own — swing right hand girl — promenade.

Comment: A swinging song with a small voice range. More rhythm than melody. Trumpet, Harmonica, Piano, Bass, Drums and Guitar give a good bounce. Rating: ☆☆☆

IT'S A LONG WAY DOWN — Lore 1141

Key: B Tempo: 130 Range: HD Sharp
 Caller: Johnny Creel LB

Synopsis: (Break) Join hands and circle — allemande left — weave ring — do sa do — men star left once around — do sa do at home —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Tie A Yellow Ribbon 'Round

The Old Oak Tree	Blue Star 1947
Daisy A Day	Kalox 1146
Glendale Train	Wagon Wheel 311
Monday Morning Secretary	Red Boot 140
Naughty Lady	Kalox 1143

ROUND DANCES

Melody of Leaves	Grenn 14176
My Abilene	Hi-Hat 911
Bailey Rock	Hi-Hat 914
Papa Joe's Polka	Belco 256
New England Waltz	Grenn 14173

A SPECIAL POLL

Glen Nickerson, Kent, Washington, recently tabulated the CURRENT BEST SELLER lists through February, 1973, to determine the "favorite" singing calls of the dancing public. In rating the records, Glen gave five points for each month a record was in first place; four points each time it appeared in second place; three points for third; two for fourth and one point for each fifth place listing. Here are his top findings: LOVE IN THE COUNTRY (WW 303) 45 points; SUMMER SOUNDS (Mac 2051) 42 points; GENTLE ON MY MIND (WW 113) 31 points; PROUD MARY (Kal 1116) 28 points; LITTLE OLE WINEMAKER (Kal 1086) 27 points; and HEY LILEE LI LEE (WW 201) 27 points.

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- SC 571 Helena Polka
- SC 570 Hello My Honey
- SC 569 Back In Your Own Back Yard

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corners allemande — back one and swing — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru two by two — boys run right — wheel and deal — face those two right and left thru — dive thru — curlique — circulate two times — swing corner — promenade.

Comment: A fine singing song with a good beat from Piano, Clarinet, Guitar, Drums, Bass and Xylophone. The action pattern is good but you may have to arrange the wording for good timing. Rating: ☆☆☆+

THIS LAND — Top 25284

Key: E Tempo: 128 Range: HA
Caller: Chip Hendrickson LE

Synopsis: (Break) Allemande left corner — grand right and left — meet partner box the gnat — girls star by the left once around — meet and box the gnat — weave ring — do sa do — promenade (Figure) Four ladies chain across — couples one and three do a half square thru — circle four — head gents make a line — go forward eight and back pass thru — wheel and deal — centers square thru three hands — left allemande — pass your partner promenade.

Comment: A familiar patriotic number at an easy pace that bounces right along. There is a good beat from Guitar, Banjo, Bass and Drums. Rating: ☆☆☆

RIDE ME DOWN EASY — Bogan 1253

Key: F Tempo: 132 Range: HA
Caller: Dick Hedges LC

Synopsis: Complete call printed in Workshop.
Comment: Good instrumental with Clarinet, Xylophone, Guitar, Piano, Bass and Drums swinging along at a good clip. The action pattern will keep the dancer interested and moving. Rating: ☆☆☆

TRAIN OF LOVE — Blue Star 1961

Key: G Tempo: 128 Range: HA
Caller: Nate Bliss LB

Synopsis: (Break) Four ladies chain — join hands circle left — allemande left — go forward three go right — left — right — turn back one — left allemande — weave ring —

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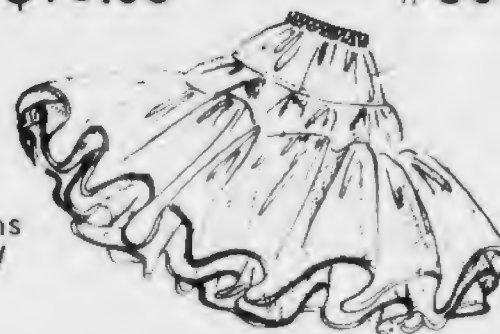
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two couples promenade three quarters — two
and four flutter wheel around inside the
ring — substitute — double pass thru —
centers in — cast off three quarters — star
thru — square thru three quarters — swing
corner — promenade her.

Comment: A country western style tune with a
well timed easy action pattern for all square
dance levels. Rating: ☆☆☆

JAMBALYA — Grenn 12139

Key: C Tempo: 128

Range: HC

Caller: Dick Leger

LC

Synopsis: Complete call printed in Workshop.

Comment: An old favorite with a lot of rhythm
and an easy action pattern for any dance
level. Piano, Fiddle, Guitar, Bass and Banjo
are used. Rating: ☆☆☆

BRING IT ON HOME TO YOUR WOMAN —
H.A.T. 207

Key: E Flat, E and F Tempo: 130

Range: HF Sharp - LB Flat

Caller: John Smith

Synopsis: (Break) Circle to the left — left alle-
mande corner - do sa do own — left alle-
mande corner — weave ring — do sa do —
promenade (Figure) Four couples flutter
wheel go full around — head two forward and

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back — square thru four hands — pass thru
— cloverflo — corner left allemande — do
sa do own — swing corner — promenade.
Comment: A swinging number with a good full
instrumental and two key changes. Check the
vocal range. Pattern uses a cloverflo and
moves right along. Rating: ☆☆☆

BLUE MOON OF KENTUCKY — Lore 1140

Key: E Flat Tempo: 128 Range: HE Flat
Caller: Johnny Creel LA Flat

Synopsis: Complete call printed in Workshop.

Comment: An easy flowing number that moves
at an easy clip but steady. Guitar, Piano,
Bass and Accordion provide an easy listening
accompaniment though a fairly wide range.
Rating: ☆☆☆

LET ME SING — Red Boot 143

Key: F to G Tempo: 128 Range: HB
Caller: Bill Volner LC

Synopsis: Complete call printed in Workshop.

Comment: A good change of pace number with
a Piano and Bass blues chorus changing to
full swing and full orchestra for the figure.
A real crowd pleaser. Rating: ☆☆☆

REMEMBER ME — Bogan 1254

Key: C Tempo: 130 Range: HC
Caller: Skip Stanley LC

Synopsis: (Break) Join hands and circle left —
left allemande — go forward two — turn
back one — curlique — balance — left alle-
mande — weave ring — do sa do — prome-
nade (Figure) Four ladies chain across —
heads square thru four hands — do sa do —
spin chain thru — boys across you go — four
ladies circulate — swing — left allemande —
promenade.

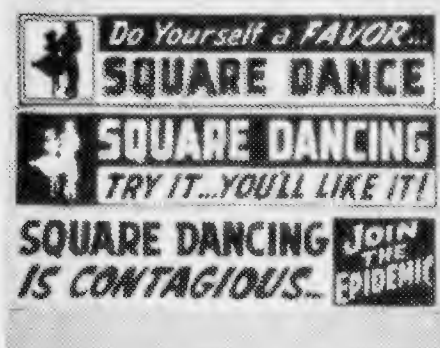
Comment: A smooth flowing song with a good
action pattern that keeps everybody moving
at a good pace. Rating: ☆☆☆

BILL'S DIXIE — Red Boot 142

Key: A Flat Tempo: 128 Range: HC
Caller: Bill Volner LC

Synopsis: (Break) Walk around corner — see
saw partner — join hands circle — left alle-
mande — weave ring — do sa do — promen-

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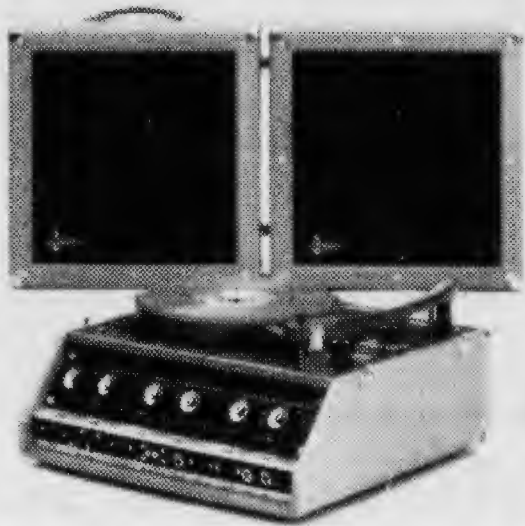
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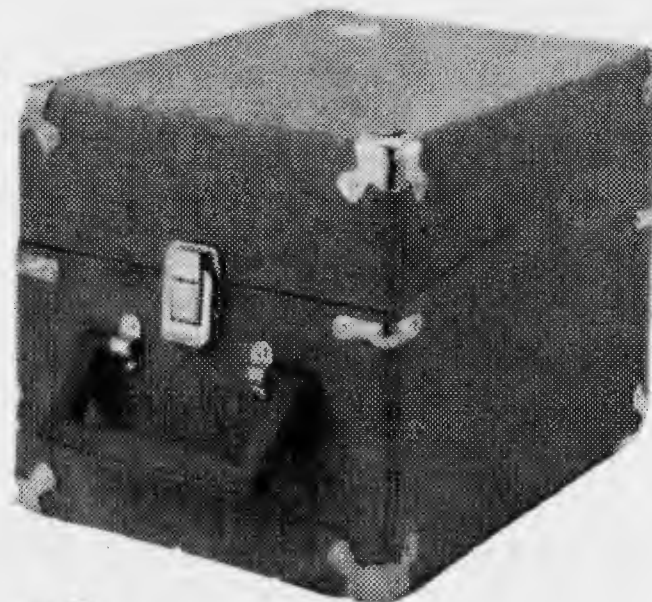
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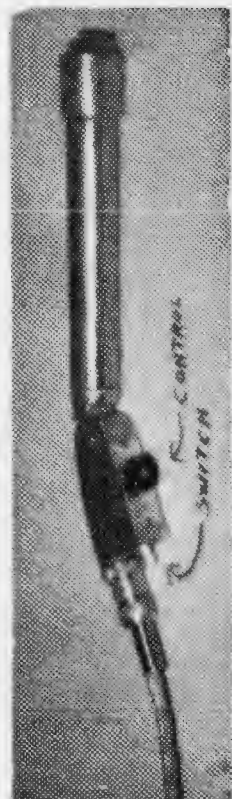
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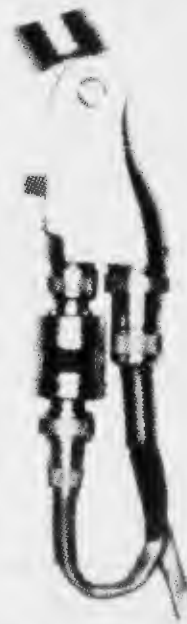


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ade (Figure) Head couples promenade half-way — right and left thru — star thru — California twirl — swing corner — left allemande — weave ring — do sa do — promenade.

Comment: A fine Dixie singing number with good bounce and an easy action pattern. Should be a good one. Rating: ☆☆☆+

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left — do sa do — promenade (Figure) First and third promenade halfway — into middle and square thru four hands — right and left thru with outside two — dive thru — pass thru — left allemande — grand right and left — do sa do own — swing corner — promenade.

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Key: G Tempo: 132

Music: The Mustangs — Guitar, Banjo, Drums,
Bass, Trumpet

Comment: Good Banjo pickin' hoedown.

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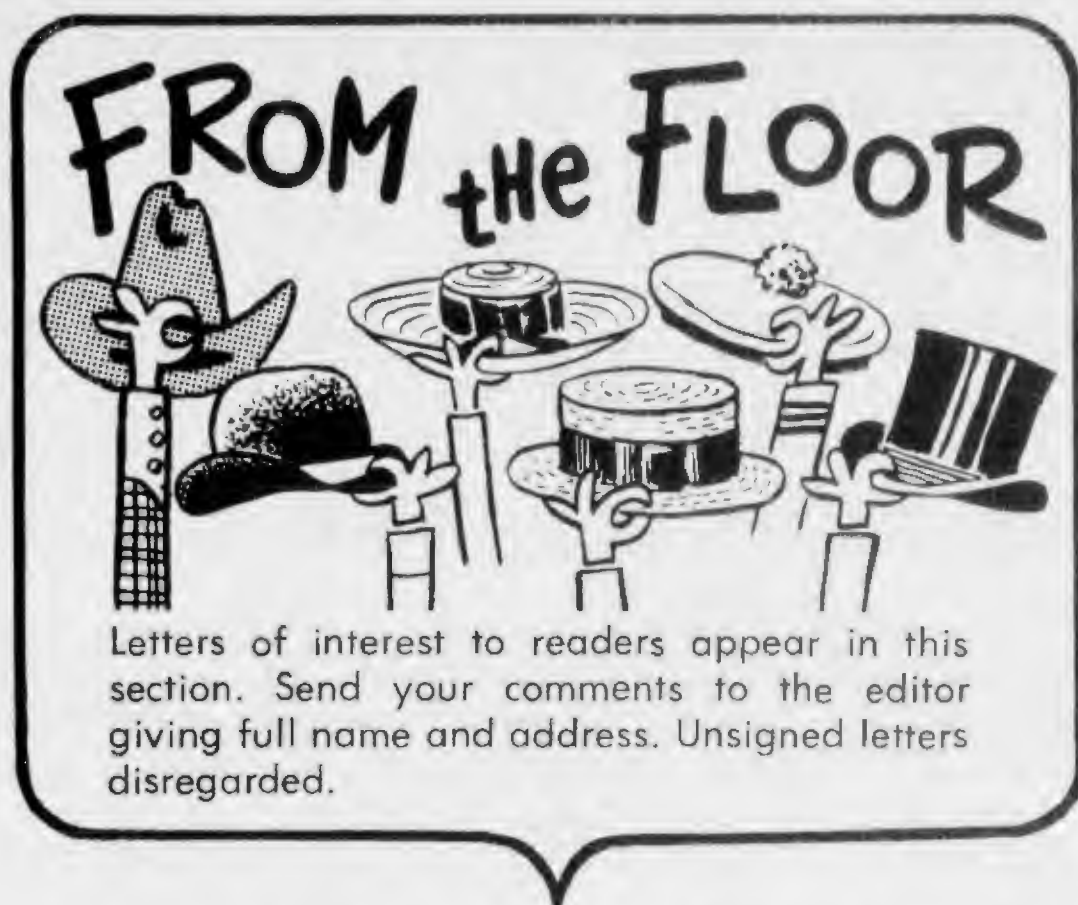
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HAPPY ANNIVERSARY COMMENTS

Dear Editor:

The year was 1948. Dr. Shaw's beautiful young dancers from Colorado Springs had just completed an exhilarating performance of square dancing and I was introduced to a young man who had issued a square dance publication to house the afternoon's program. Of course, the young man was Bob Osgood and before I knew it I was the very first employee of Sets in Order. It was wonderful to see the magazine grow. I wouldn't trade those years from 1948 to 1971 with their challenges, hilarity, progress and unbelievable happenings, to say nothing of the marvelous people I met, for anything. It was great!

Helen Orem
Pacific Grove, California

Dear Editor:

My greatest wish for you and the fine organization you have created is that you will continue to emphasize the good things in square dancing, that more and more square

dancers will become part of the lasting values of The American Square Dance Society and the magazine, and that as many who can will attend Asilomar.

Jay Orem
Pacific Grove, California

Dear Editor:

The entire staff at Hilton Audio Products joins in wishing you a happy 25th Anniversary. We sincerely hope that the next 25 years will show a similar growth in our activity.

Jim and Dottie Hilton, Jim and Maxine Mork, Byron Kehew, Ray Hanna, Elmer Radcliffe
Concord, California

Dear Editor:

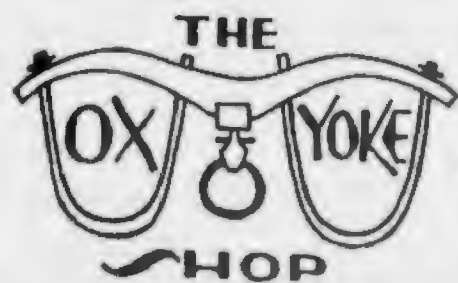
Here's a hearty word of congratulations for a set of friendly competitors (not really) on the other side of the country, to a great organization at "Sets," which for twenty-five years has been the pacesetter in the field. Ready, set, GO—to greater heights, Bob, with your fine staff.

Stan and Cathie Burdick
Co-editors, American Squaredance



Dear Editor:

The New England Square Dance Caller extends warmest congratulations on the 25th Anniversary of Sets in Order. The twenty-five years of Sets represents not only the highest standards, but one of genuine service to the square dance fraternity. It was a lucky day for



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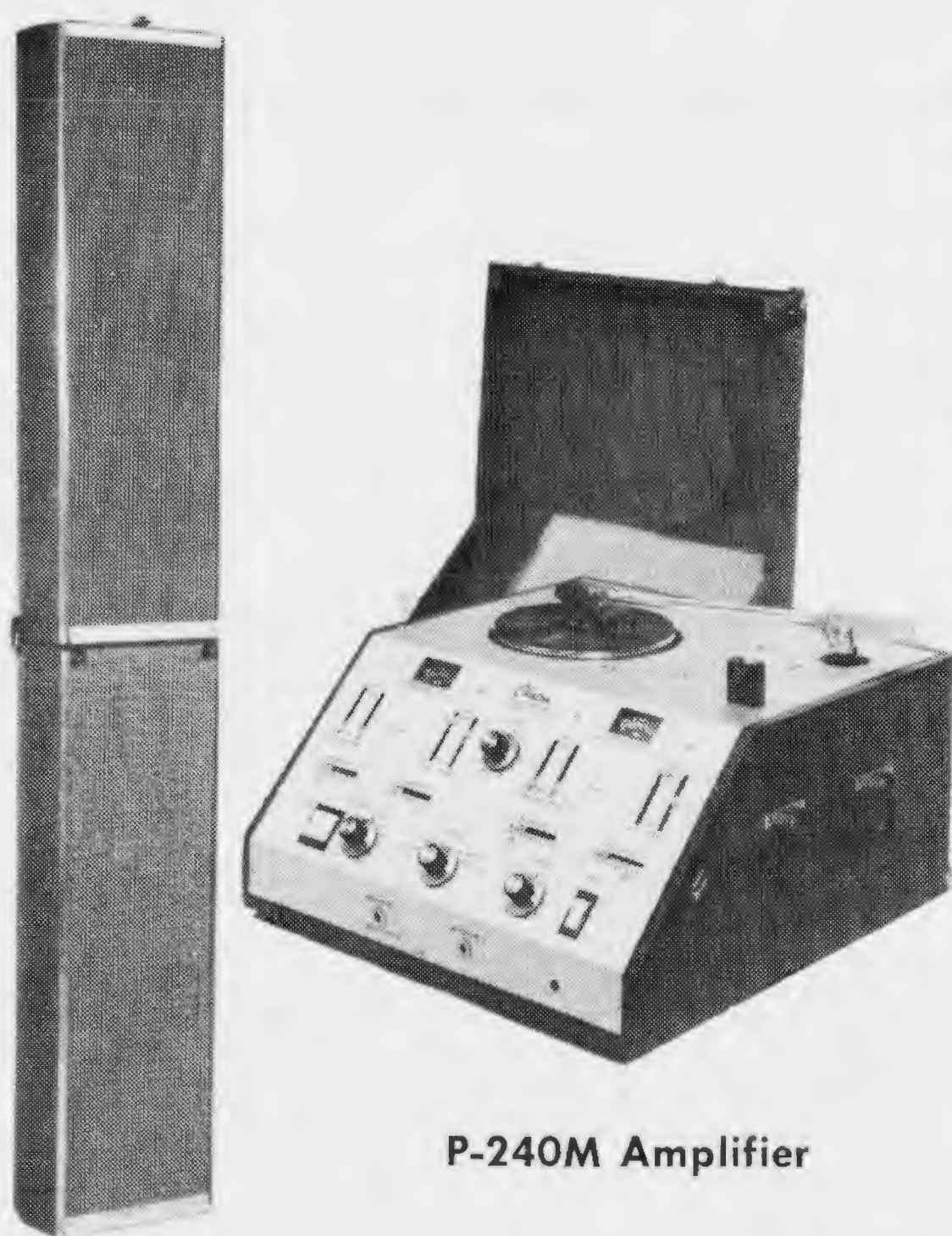
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the movement when you conceived the idea of a national square dance publication. We extend best wishes and trust you will continue your valuable service to the square dance movement.

Charlie Baldwin, Editor

The New England Square Dance Caller

Dear Editor:

Congratulations on 25 years of dedication to the square dance activity. All of us who were enjoying the activity in 1948 are as thrilled today at your Silver Anniversary as we were then when our recreation achieved a milestone on its first road to maturity by the first issue of Sets in Order, an outstanding and professional national square dance magazine. . . . So we say not only "congratulations on a terrific milestone," but a heartfelt "thank you" for your many past and continuing efforts.

Carl Anderson

Member of The Executive Committee

The National Square Dance Convention

Dear Editor:

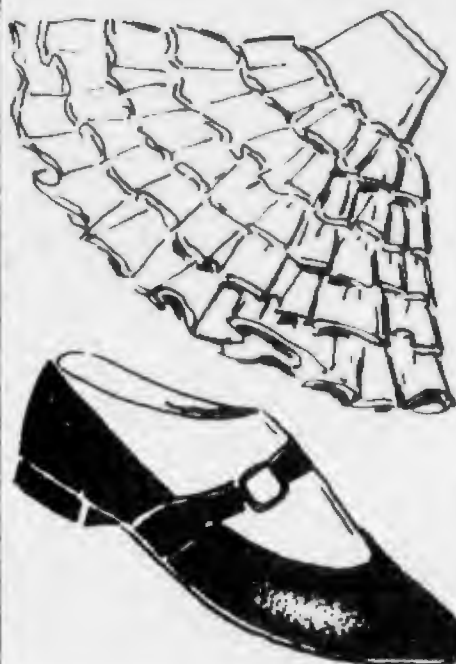
Your consistent, excellent coverage for all square dancers has been a contribution that will be unsurpassed. Many years have passed since I received my first issue and may it be stated that your improvement since that initial issue can only be contributed to sincere dedication to the square dance movement. Congratulations on a successful "25."

Bob Van Antwerp

Long Beach, California

Dear Editor:

Congratulations on Sets in Order's Silver Anniversary. Have enjoyed "Sets" since my first issue, November, 1951. Still have all my copies since and every so often start reading them all over again. "Sets" has for years been a big help in the square dance movement. Have al-



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ways been most happy with the help I had with the 10th National in Detroit and your resume in the August, 1961 issue of the Big 10th. Best of luck for another 25 big years.

Harold Erickson
Member of the Executive Committee
National Square Dance Convention
Detroit, Michigan

Dear Editor:

A large measure of the success and growth of square dancing as an outstanding form of entertainment is surely due to the genuine

dedication of the entire staff of Sets in Order. You deserve our wholehearted congratulations and a great big "Thanks" from all of us on this, your 25th Anniversary. May you and the activity continue to grow and grow.

Robert Newcomb, President
Newcomb Audio Products
Los Angeles, California

Dear Editor:

"Blessed are square dancers—for they shall inherit enjoyment." Or, congratulations upon 25 years dedicated to the betterment of social

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Ralph Maxhimer
Newport Beach, California

Dear Editor:

Congratulations on 25 years of publishing the finest square dance magazine in the world—Sets in Order. May it continue to grow and prosper for another twenty-five years! I'm sure that it seems only yesterday that you began sweating blood and tears to get out that first issue! And there were times when I know things seemed too frustrating and discouraging

to carry on. But you did carry on and the whole square dance world salutes you for doing so. May you do so for another twenty-five years.

Ralph Page, Editor
Northern Junket
Keene, New Hampshire

Dear Editor:

Congratulations on being one of the best square dance publications of our square dance world, and your straightforward way in being a large part of keeping a wonderful activity

Meg Simkins

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alive these twenty-five years. Sets in Order has always been of great help to me as a caller, from the very first issue in November of 1948 to the present copy that arrived in the mail this morning. Keep up the good work and thanks a million for your efforts in keeping our square dancing as it should be—fun and enjoyment for all.

Fenton "Jonesy" Jones
Glendale, California

Dear Editor:

Sets in Order has made a monumental contribution in the advancement and promotion of square dancing. It is exceptionally well written, edited and well structured. There is always something new, interesting, factual and a joy to read. Your knowledge of square dancing, your enthusiasm for this delightful activity and your indefatigable devotion to the cause has produced a distinguished magazine. Words are inadequate to express my appreciation for the space and time you have allotted in Sets in Order for my Silver Spurs.

E. S. "Red" Henderson
Spokane, Washington

Thanks to "Red" whose Silver Spurs young exhibition team has toured the world and to all of you for your kind words on this, our Silver Anniversary. We particularly enjoy the fact that you all still think of us by our original name—Sets in Order. We just wish that there were room for all the great messages.—Bob Osgood, editor (for all of us on the Staff).

(RALPH PAGE continued from page 24)

another version could be found—similar, but different: "First couple down outside, back, down middle, back, cast off, swing six hands half round, balance, swing six to place, first couple down the middle, back, cast off, right and left." The Blanchard and Essex versions



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were the ones that survived.

Let's take a look at the other survivor of the "1800 top twelve"—"Money Musk". It seems that if any contras were danced anywhere at all across the country, one of them inevitably was "Money Musk". I have no answer for this; supply your own! As danced today in New England it goes like this: "Turn partner once and a half around, go below one couple, forward six and back, turn partner three-quarters round and forward six again, turn partner three-quarters round to place, right and left four." The earli-

est American description that I have seen is the one in the Leominster, Mass., mss. 1799: "Four half round, back, lead down the middle, up, cast off, four hands round with third couple, back, right and left." A far cry indeed from the modern-day version. It is in the Otsego, New York mss. "Select Collection" 1808, that we first find the figure as danced today: "Turn your partner once and a half round, lead down opposite sides one couple, three first couple balance, take right hands and turn your partner to the bottom yourself at

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top, balance, turn to places, right and left." About one hundred years ago New England dancers began stepping the dance to 24 measures of music instead of the usual 32. We continue dancing it this way today; try to convince us that we are wrong! There seems to be no halfway measures with "Money Musk"—either you hate it or you love it. Every fiddler has his own version of the tune and some of them are far removed from the original Scottish tune.

The old dance books and manuscripts are

filled with dances of the "triple minor" variety. Don't be frightened by the term. Think of the whole set as a "major whole." Each group of three couples will be a minor part of the major whole set, hence the term "Triple Minor." The dance just described—"Money Musk"—is a "triple minor" type of dance. If the first, third, fifth, etc., couples are designated as an "active" couple, then it is a "duple minor" type of dance. Triple minor contras remain with us today and among experienced contra dancers they are by far the most popular. Without



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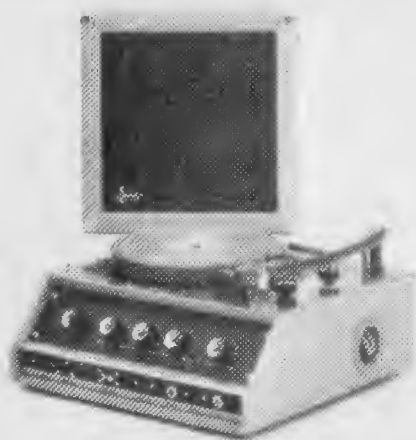
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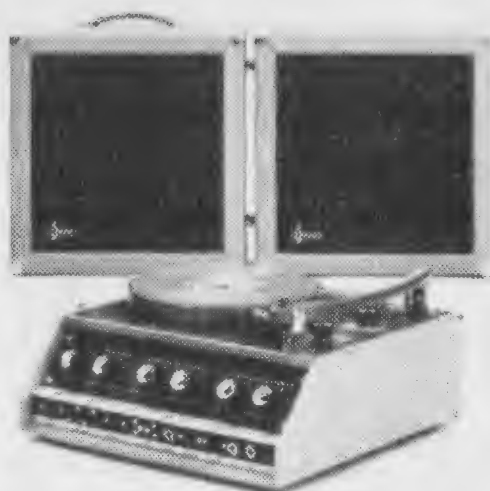
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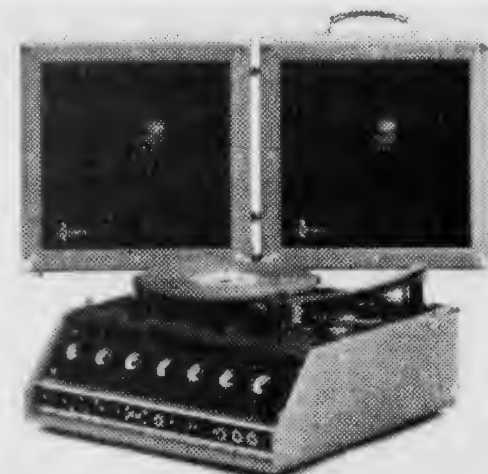
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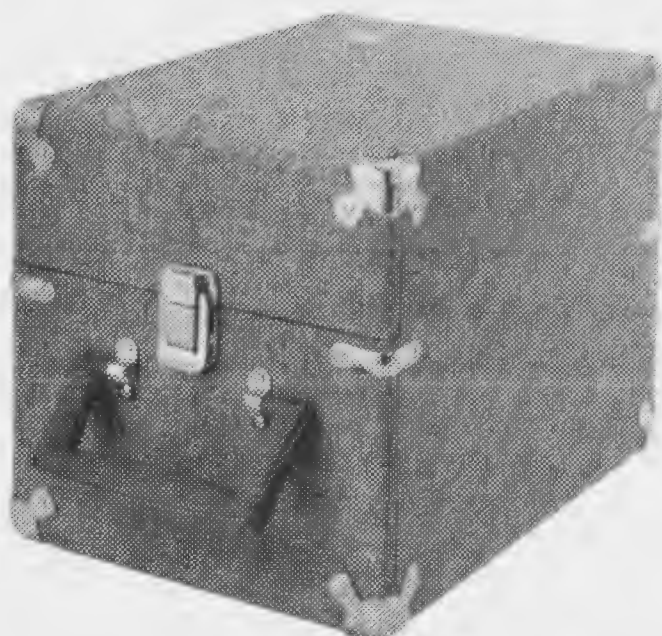


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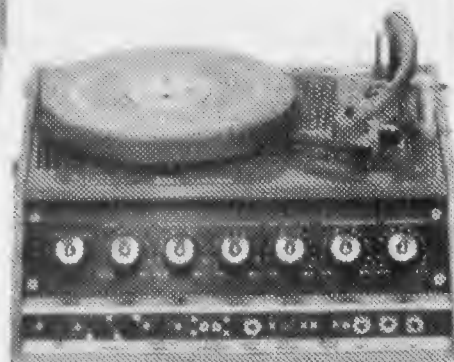
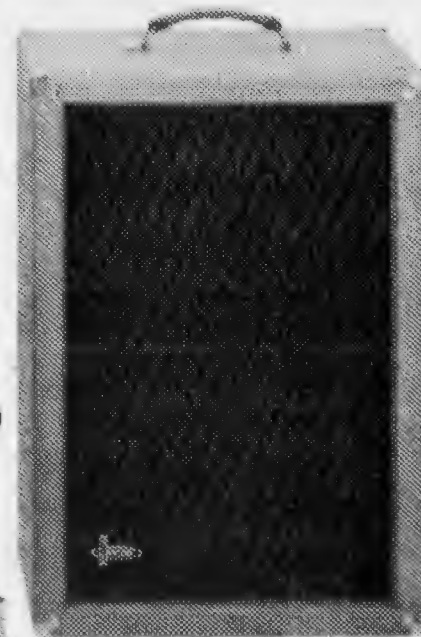
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"Money Musk" and "Sackett's Harbor" on the program you are not having a typical contra dance night.

The old manuscripts and books are filled too, with triple minor dances wherein the active couple dances figures with couple three (the couple below) and couple two (the couple above). For some strange reason this type of contra fell from favor and for one hundred or more years they were seldom, if ever, seen at our dances. Oh, I suppose that one could say the "Chorus Jig" and "Sackett's Harbor" come

under this classification because you "turn your contra corners" and they are found in couple three and two. But dances like "British Sorrow," "Spanking Jack," and "Dandies' Hornpipe" lay dormant for years. With the current rise in interest in contra dancing, they have been rescued from their musty files and are contributing tremendously to the overall enjoyment of this dance form.

Until 1750, give or take a year or two, contra dances in this country were probably the same that were being danced in Great Britain

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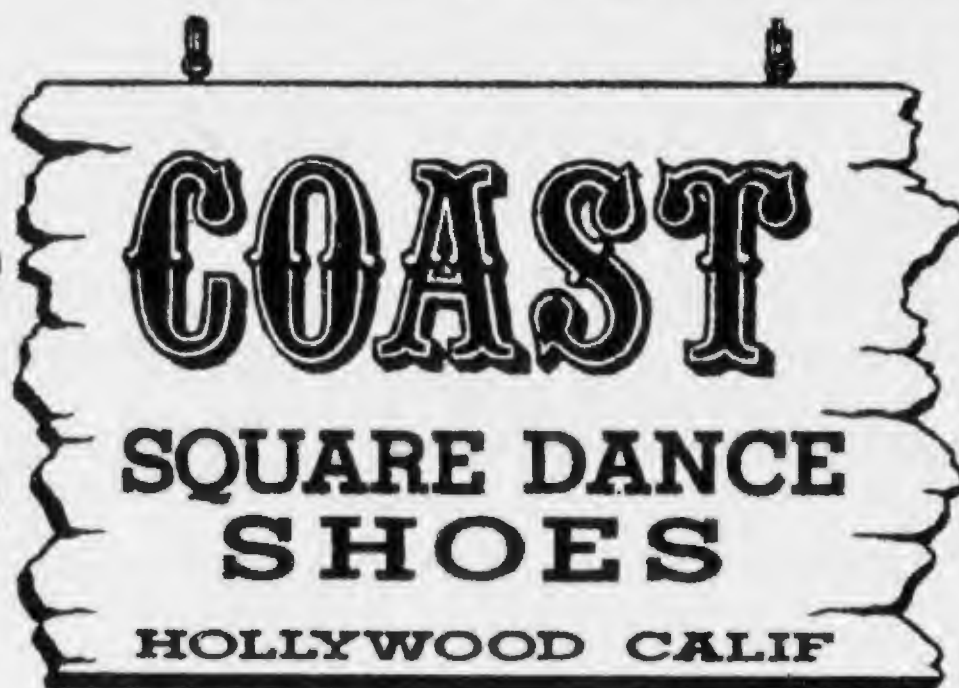
and were in all probability called "Country Dances." Most of the dancing masters imported into America came from England, with a few coming from Scotland. It is only natural then, that they taught the dances that they had taught in the mother country and while no definite information has been turned up in the shape of diaries and manuscripts, it seems certain that our early dances contained such English dance terms as "Set," "Cast off one couple," "Lead up a double and fall back a double to place," "First couple and second woman hands three," etc. The dancing masters

relied upon the figures and dances found in John Playford's famous "The English Dancing Master." Some of these early dances were, no doubt, collected, but dancing masters composed many. The ninth edition, for instance, contains an appendix of twenty-four "new dances made by Mr. Beveridge and other eminent masters." By 1750 at least a dozen firms were competing with Playford and with one another. One of them was a William Walsh, who published a series of "annual selections" from 1711 to 1765, the first one being called "Twenty-four Country Dances for 1711."

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native dancing masters were more than able to hold their own in the composing of new dances. American terms began to replace English terms: thus, "up a double, back a double to places" began to be called "forward and back," "set" gave way to "balance," a "hey" began to be known as a "figure eight," "lead down the middle" became "down the center," "hands across" became "right (or left) hand star," etc. The names of the dances took on a pronounced American tinge. During the Revolution we danced such dances named "Success

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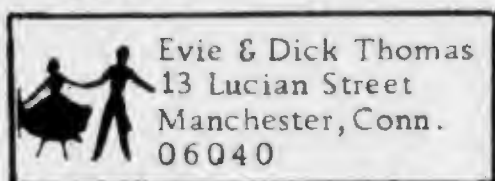
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of the Campaign," "Stoney Point," "The Orange Tree" (probably so-called after the Boston tavern of the same name) and "The Hollow Drum." Then came such dances as "British Sorrow," "New Constitution," "Corn Planter," "La Belle Catherine," "Ca Ira," "Washington Forever," and "The President." From the War of 1812 we got "Hull's Victory," "Sackett's Harbor," still being danced today, and probably "Genet's Recall."

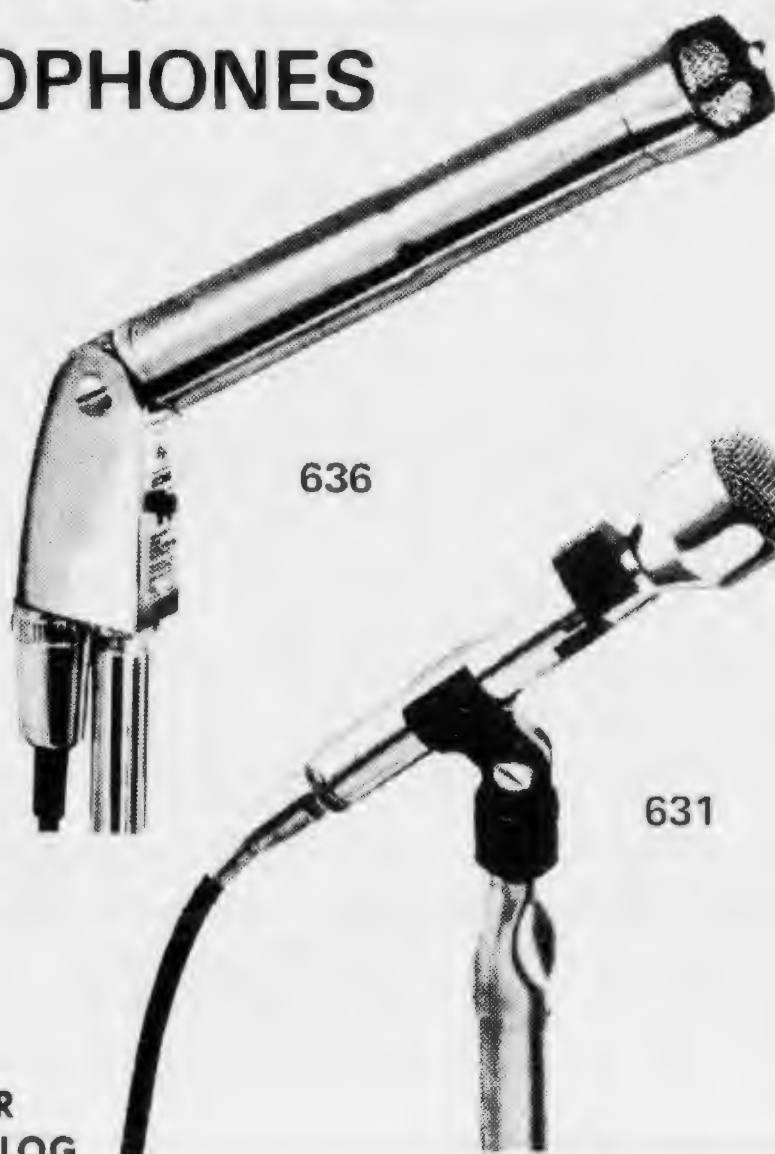
From the Saltator mss. 1807, the original of which may be found at Harvard University,

Cambridge, Massachusetts, the following advice is given in the foreword: ". . . there are but few song tunes of any note for this century past, which have not been applied to country dances. The figures ought to be images or representations of the subject of the tune; but either from want of consideration, or from want of imagination or taste in those who have composed them, they are merely unmeaning tracks formed at random."

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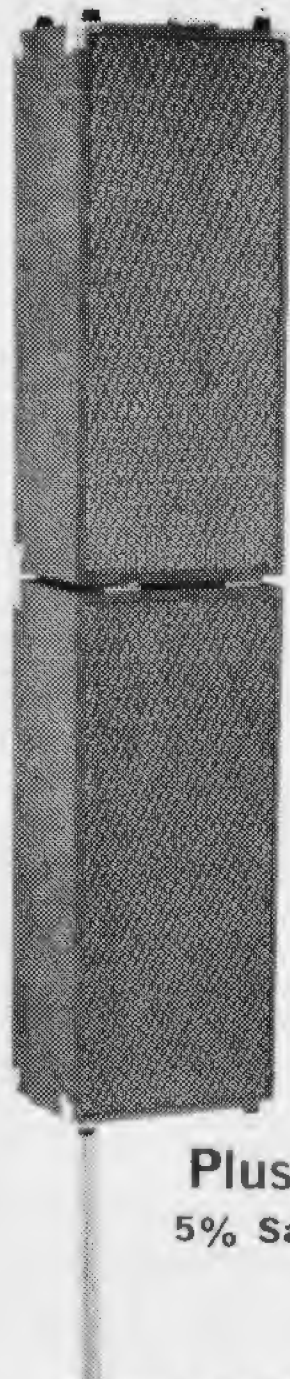
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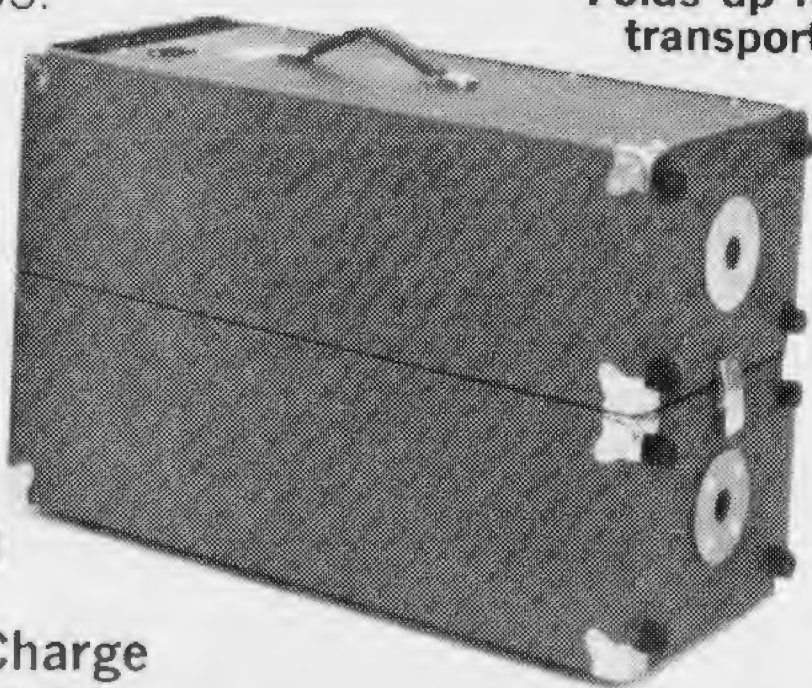
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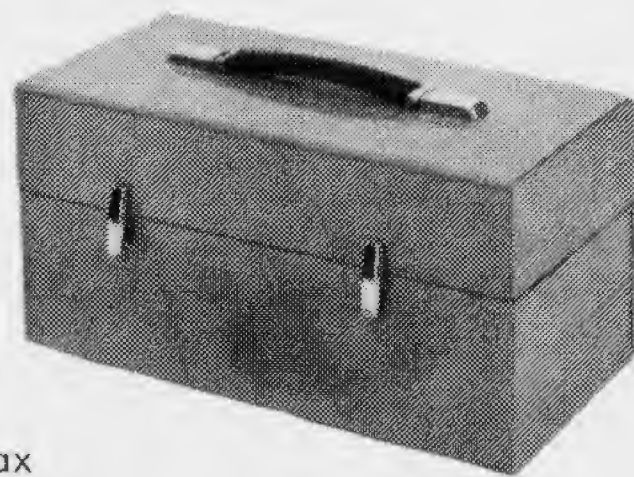
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(HOMES, continued from page 34)

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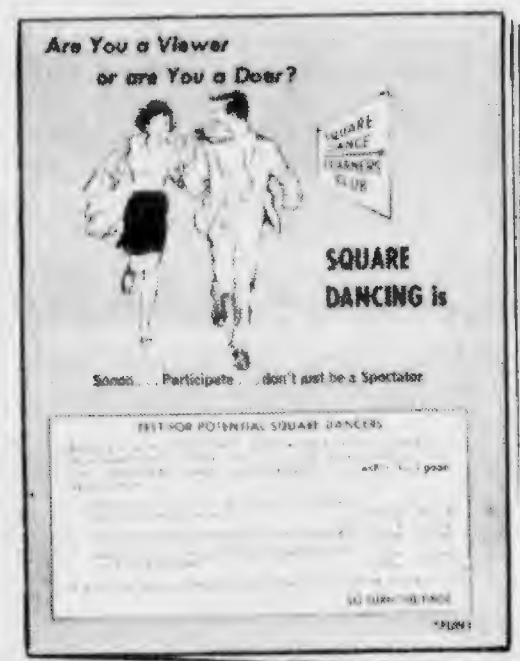
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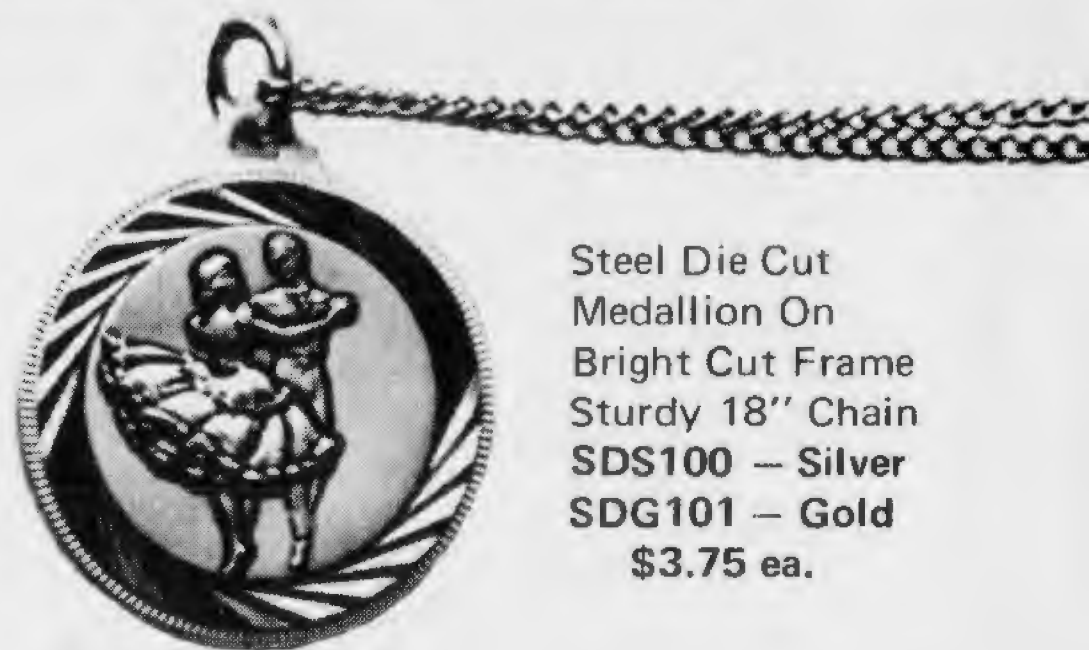


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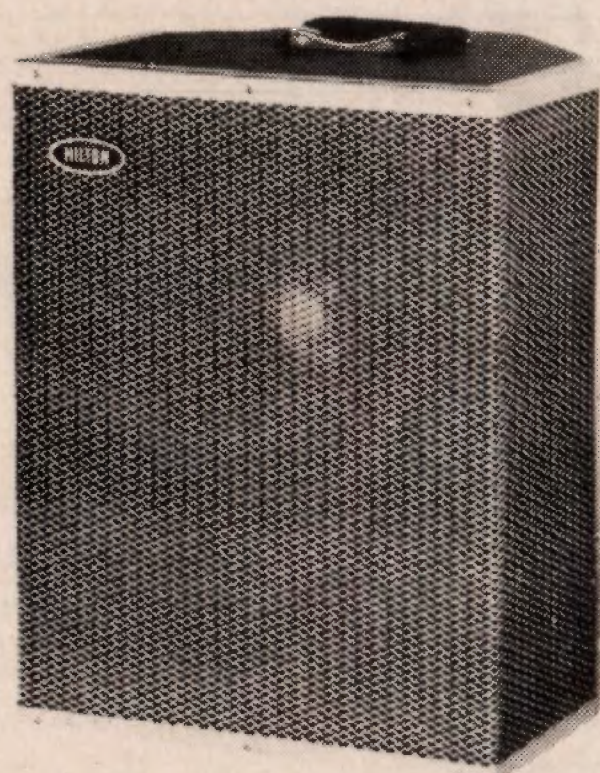
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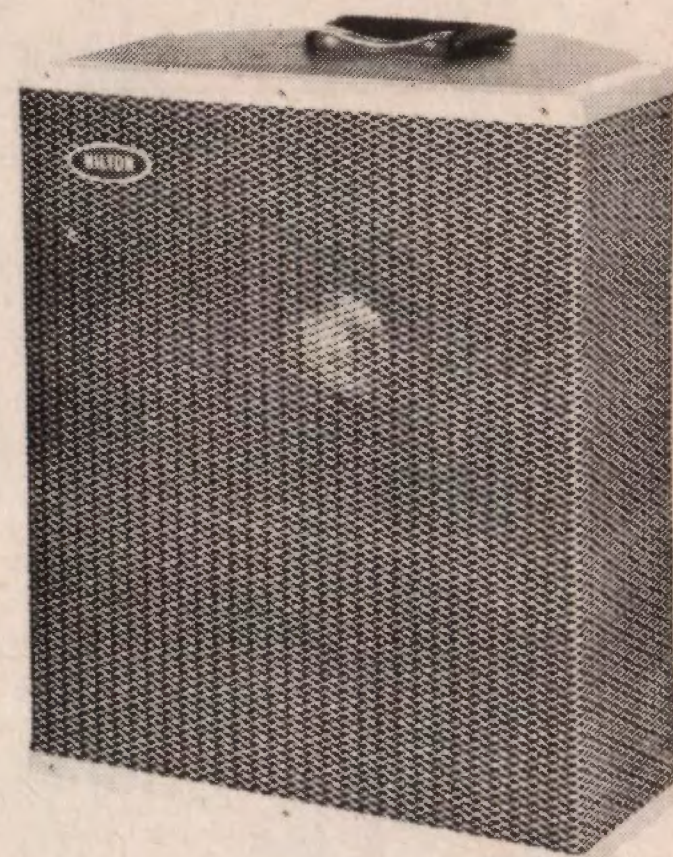
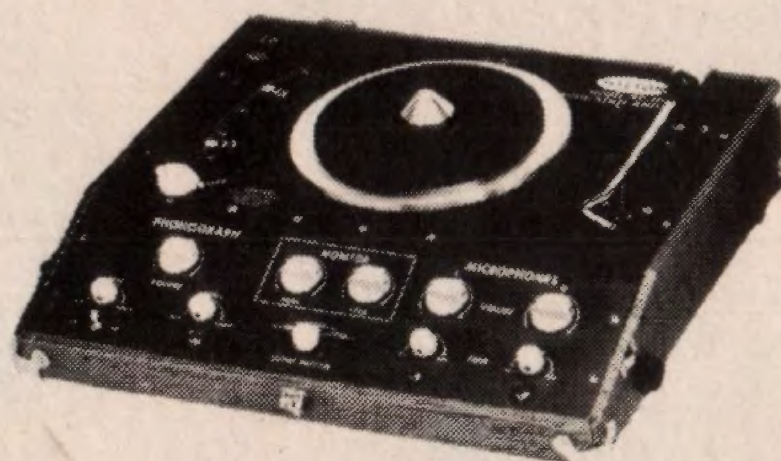
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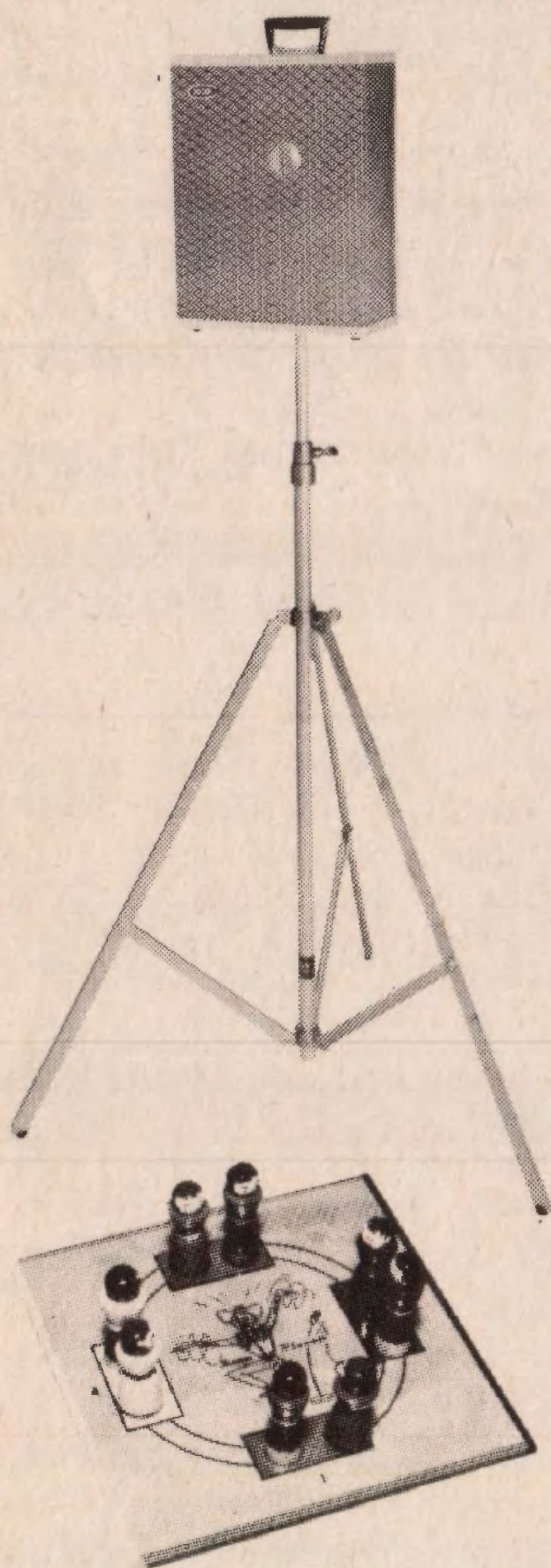
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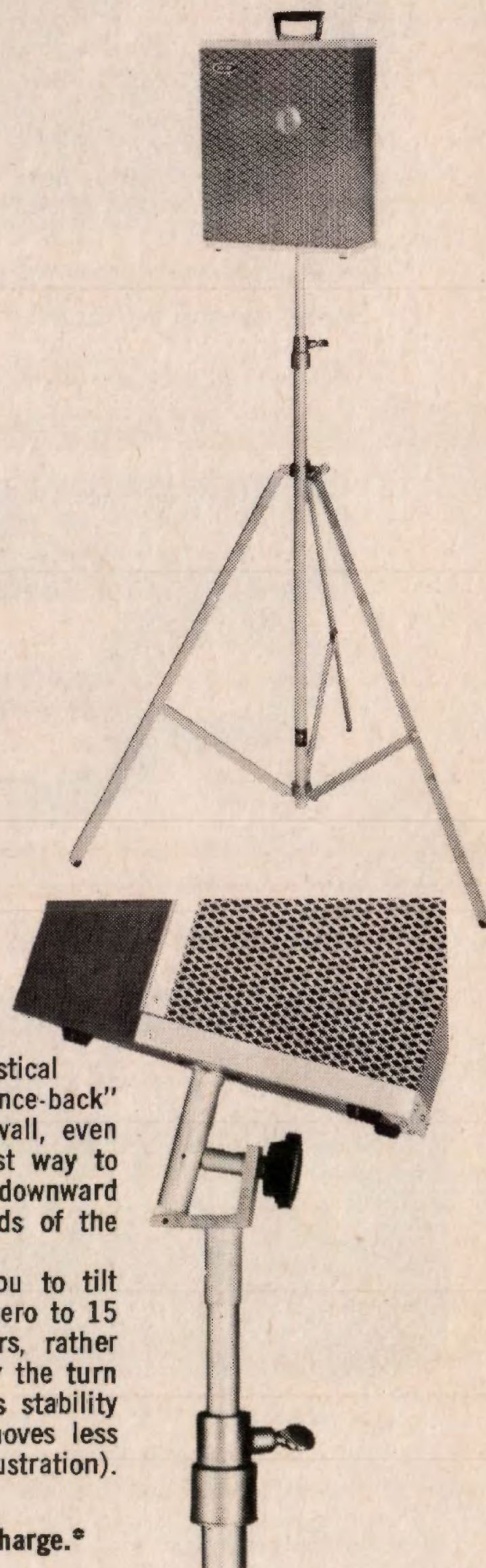
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Nov. 2-4—Potawatomi Pow Wow, Pokagon
State Park, Angola, Ind.
Nov. 3—Brantford Square-A-Naders Special,
North Park Collegiate, Brantford, Ontario,
Canada
Nov. 3—Annual Western Mardi Gras, Live-
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Nov. 3—PSARDA Festival, Norwin Jr. High
School W., Irwin, Pa.
Nov. 4—19th Annual No. District Illinois S/D
Callers Fall Festival, Romeoville Hi School,
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Nov. 7-10—Death Valley '49er Encampment,
Furnace Creek Ranch, Death Valley Calif.
Nov. 9-10—N.E. Florida S/D Assn. Fall
Roundup, Civic Aud., Jacksonville, Fla.
Nov. 9-10—Huntsville Rocket City Roundup,
Huntsville, Alabama
Nov. 9-11—Kentucky Bar Weekend, Kentucky
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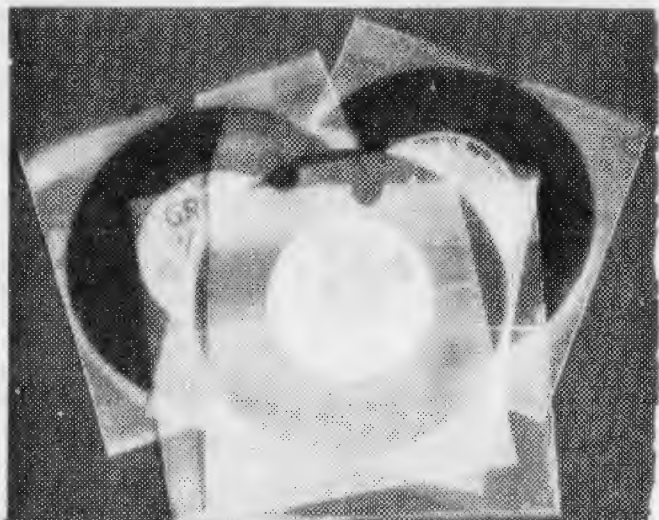
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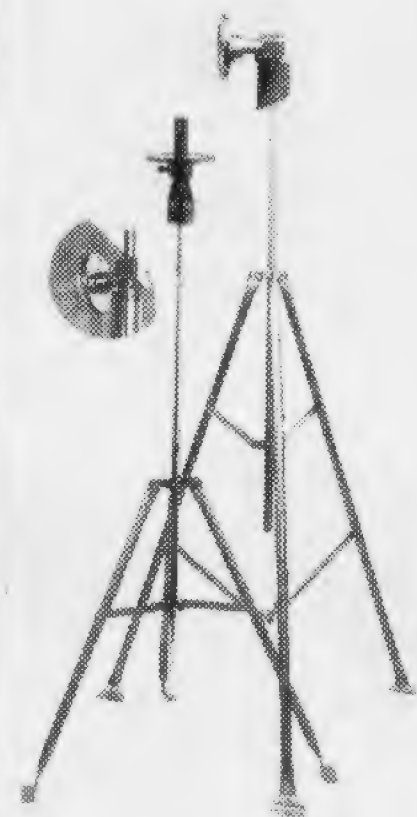
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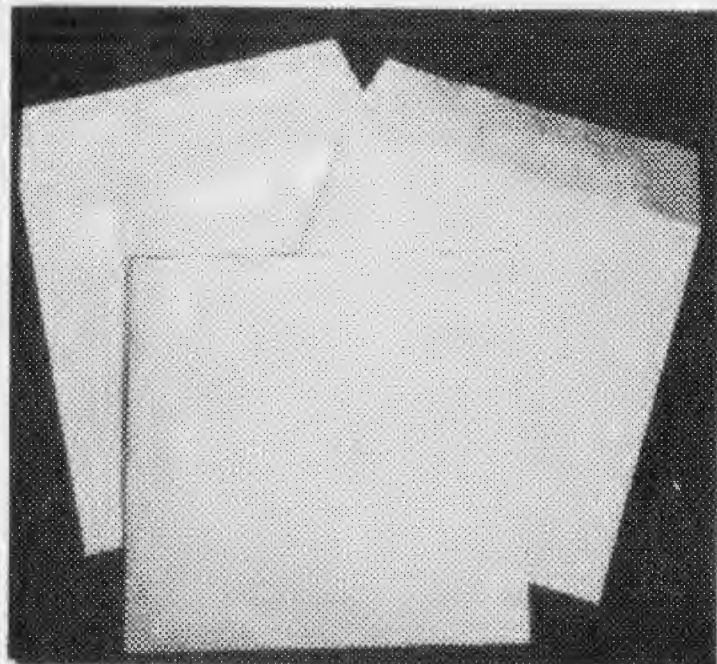
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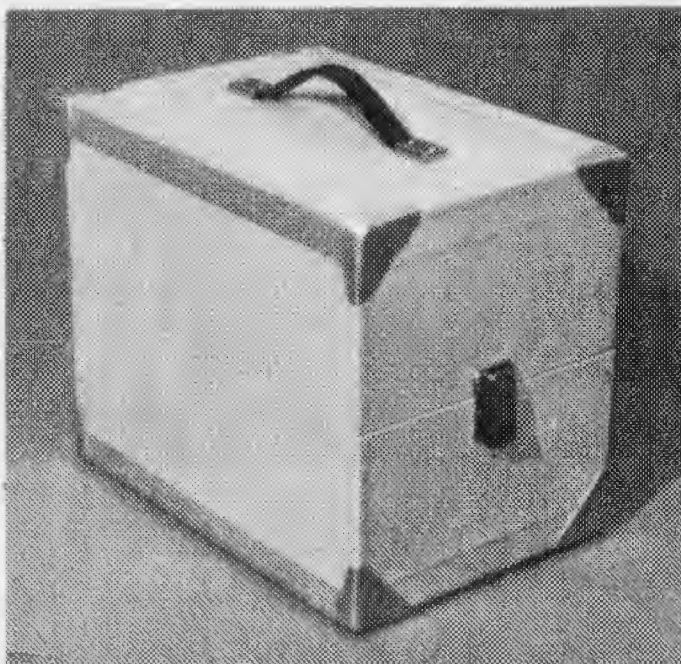
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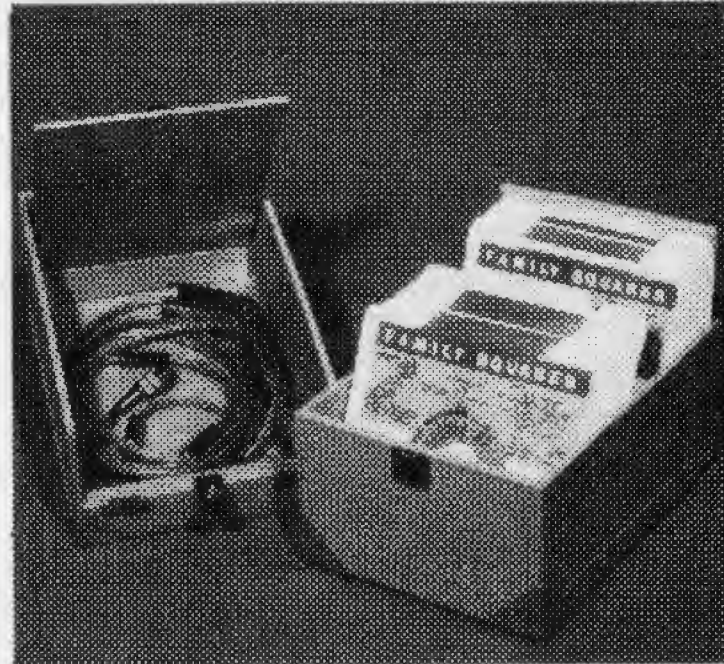
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 Nov. 16-17—9th Annual Shenandoah Valley, S/D Fest., Natural Bridge, Va.
 Nov. 16-18—Park Place Promenade, Park Place Motor Inn, Traverse City, Mich.
 Nov. 16-18—S/D Weekend, Timbershores Camping Resort, Northport, Mich.
 Nov. 17-18—Paducah's Whirlaways 12th Ann. W. Kentucky S/D Fest., St. Mary School,

Paducah, Ky.
 Nov. 18—Knotheads of Illinois Fall Dance, Boy Scout Center, Arlington Heights, Ill.
 Nov. 23-25—MaNaCo Holiday, Holiday Inn, Findlay, Ohio
 Dec. 6—Single Swinger's Annual Friendship Dance, Lowell Comm. School, Boise, Idaho
 Dec. 14—PSARDA Toys for Tots Dance, Elk's Club BPOE Lodge 315, Stoneybrook, Newport News, Va.
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SERVICES DIRECTORY

As a means of helping dancers locate reliable people with whom to do business, Bob Palmer of Houston, Texas, has taken on the task of compiling a directory of square dancers who are in business for themselves or have a service to provide. It is the aim of the project to list every dancer wishing to be included,

but he needs help. If you live in the area, get in touch with Bob at 2003 Huntress Lane, Houston 77058 (or phone 713-448-4415). The listings will be free and completed directories will be made available, free of charge, to all dancers.

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fashion feature



Lianne and Michael Mills of Le Grand, California, are two very active square dancers. Lianne chose a dotted Swiss (white with red dots) of a dacron and cotton blend to make both her dress and her brother's vest. Cotton-dacron lace and washable red velvet ribbon trim the round-necked bodice, the waist and two-tiered skirt. Mike's blue Levi hopsack pants keep the outfits in the easy-care class, a busy mother's dream.

IRELAND HOLLAND GERMANY SWITZERLAND



Do these names evoke magical pictures in your mind's-eye? Sit back and dream for a moment. Visualize yourself in the lush, green Irish countryside watching children Step dance. See yourself climbing to the ramparts of Blarney Castle. Look at the myriad colors of flowers which surround you at the Flower Auction in Amsterdam. Step over the walls of the miniature city at Madurodam. Cross Checkpoint Charley from West Berlin into East Berlin. Join hands with seven other square dancers at the European Square Dance Roundup in Berlin. Skip down the cobbled streets of Gruyeres. Breathe the fragrant air as you cruise across Lake Geneva. Now, open your eyes. It doesn't have to be just a dream. All this, and much, much more, can become a reality for you.

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